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Physical Education
Athletics - Leisure

Journal of THE MIDDLE WEST SOCIETY OF PHYSICAL EDUCATION

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The PENTATHLON

ELMER D. MITCHELL, Editor

Vol. I. DECEMBER, 1928 No. 3.

The Middle West Society of Physical Education

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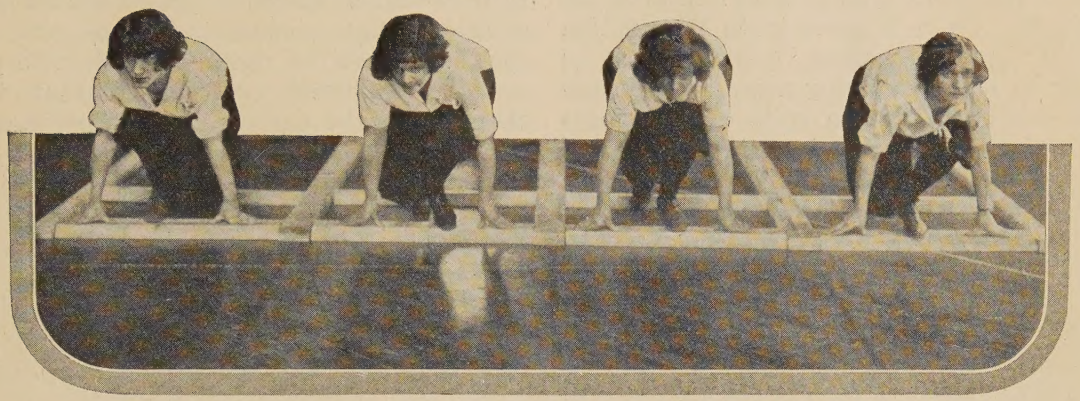
Extra-Mural Athletic Competition for Women and Girls

DR. CLARENCE C. LITTLE,
President of the University of Michigan

(Mid-West Convention Address)



ALL THAT a mere man can do, I believe, is to discuss a problem of this kind in a preliminary way, for I do not think that any one man will influence very markedly our attitude toward women's physical training, or indeed the rest of the curriculum. I do, however, have certain ideas about women in athletics, which I shall place before you in an impromptu manner.

First of all, I do not see that there is any inherent difference physically between men and women which makes it desirable to expect of women anything less in the way of physical achievement, in proportion to their strength, than what we expect of men. In other words, if a man has a certain unit of strength that we may call 100 and a woman has a unit of strength that we may call 80, and we expect a man to develop his body so that he can use 100 units of his strength when he wants to—that is to say, use his full ability—then I see no reason why women should not face their problem along those same lines and expect to develop themselves physically so that they can use all the units of strength which they can possibly possess. They should look towards their program of physical training exactly on the same basis as men look towards theirs.

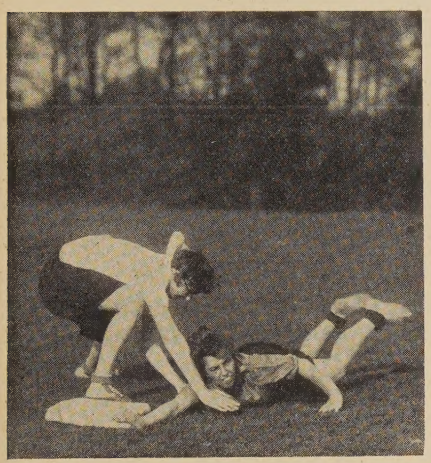
It is very clear that our civilization has developed an attitude toward women which has taught them first that they are not expected to make any great physical effort, if they are to be successful. A successful woman in our civilization is very apt to be looked upon as a woman who can afford to be lazy. I think this view has arisen because, when we were less civilized, the way of women was a very rocky path. They had an enormous amount of drudgery, and therefore it became a sign of a happy situation and of advancement when they could avoid physical effort and simply be lazy and live "on the man" or on invested earnings—something that meant that they would not have to work for their own support.

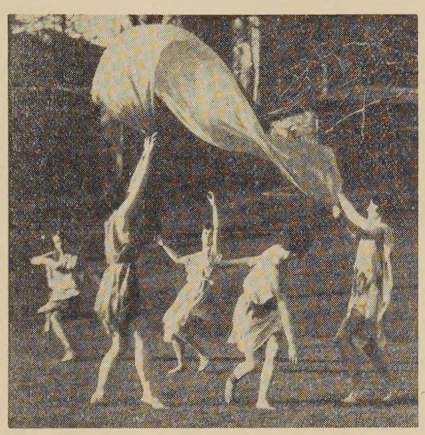
Then, too, there is a second attitude which I think was prevalent, certainly in the Victorian period, and which has lasted over in some degree, and that is that the woman most likely to get a husband is the "clinging vine" type, physically indolent, more or less versatile in the form of demonstrating such attractions as she may have in a quiescent way, a way that does not depend upon any physical vigor or alertness in order to impress the man. In other words, I mean the old game of man-hunting by dependency of the woman, the woman needing protec-

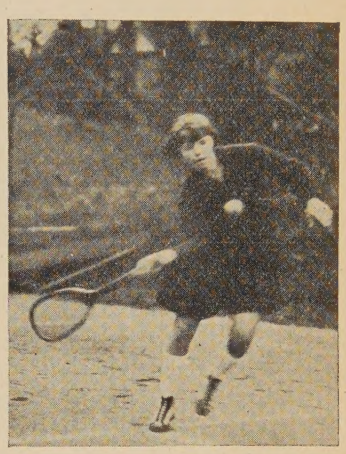
tion and thus appealing to the man's sense of vanity. That being the case, it has been a very remarkable thing that American girls and American women have turned as they have toward an increasing program of physical development and proficiency. Yet there is a real reason for it. The truth of the matter is that while the indolent, clinging vine, dependent type may catch a husband, it takes the other type to hold him after he is caught. There is more truth than fiction in that, because woman, naturally not as strong as man, maturing more rapidly and aging more rapidly—in spite of all efforts to disguise the latter fact—is in need of real physical vigor, to be a real partner to the one who happens to be her mate or husband, and the man of her particular choice. It is, therefore, I think, a matter of actual natural selection value that women are building up their physique to compete with men on a more or less equal basis.

When we come to decide how they are to do this, different theories at once arise. As in every other field, you get a normal curve of variation. The conservative people say that women should not get into sport clothes, and should not play rough games, that a game like field hockey provokes conduct that is unladylike and therefore should not be played. On the other extreme of the curve are the people who say that a woman should do everything that she possibly can that is rough and rugged. She is likely some day to be a mother of boys. She is likely some day, whether she is a mother or not, to be a teacher of boys. She is certain, whether she is a mother or a teacher, to have a very distinct voice in public health measures and the care of other people's boys. At all events, she needs to understand rough, rugged, happy-go-lucky activity first hand so that she may be more intelligent in facing the problems which come to her for a decision. In between the extremes there are all sorts of intermediate conditions: people who feel that it is quite all right for women to play certain restricted games, but that they should not take part in competitive games; people who feel that it is all right for them to have competitive games, but that they should not be by organized groups—there should be more in the way of individual competition; people who feel that it is perfectly satisfactory for them to have competition by organized groups, but that it must always be within their own institution; and, finally, people who feel that it is entirely proper for them to have organized group competition outside of their own institution, provided it is carefully controlled and does not become national in its scope with intersectional matches or international competitions. Then there are also people who feel that the extra-mural type of competition is perfectly reasonable, no matter what the limits are. To these it is just as natural to have an Olympic team of women track athletes as to have an Olympic team of women swimmers.

I should like to analyze very briefly some of the objections which I have heard made to intercollegiate or interscholastic athletics for women. We can remove a lot of possible objections by saying that some women feel that their intercollegiate athletics must necessarily be exactly like men's intercollegiate athletics. They do not see that it is quite possible to develop a different type of interscholastic or intercollegiate contact, and they say that because men's athletics are full of weaknesses, full of commercialism, and various other undesirable qualities, that women's intercollegiate athletics must spectators. It hardly seems that women are infantile enough to place that over-emphasis on their intercollegiate contests which men have frequently placed on theirs. And yet, what are women doing now about intercollegiate athletics for men? It seems to me that they show toward men's intercollegiate athletics all the weaknesses and all the stupidities that they could possibly show toward their own. In other words, we have gotten at present all the undesirable participation of the woman student body in the intercollegiate athletic situation for men without any of the physical or moral benefits that







of necessity have those same unpleasant attributes. I think that point of view is entirely unproven, if, for example, one means that there will have to be professional athletics by women. I doubt very much whether that will be the case. In the first place, women will not be able to compete in the same games that men can, with equal proficiency. As a general thing, a women's baseball team, a women's football team, a women's crew, if you have such organizations, could not beat men's teams in those sports. Ninety-nine times out of a hundred or nine hundred and ninety-nine times out of a thousand the men would win. Therefore, men will not go to see contests between women if they can go to see men's contests in the same sports, and there will be men's contests in various sports professionally, I imagine, as long as we have our present type of civilization.

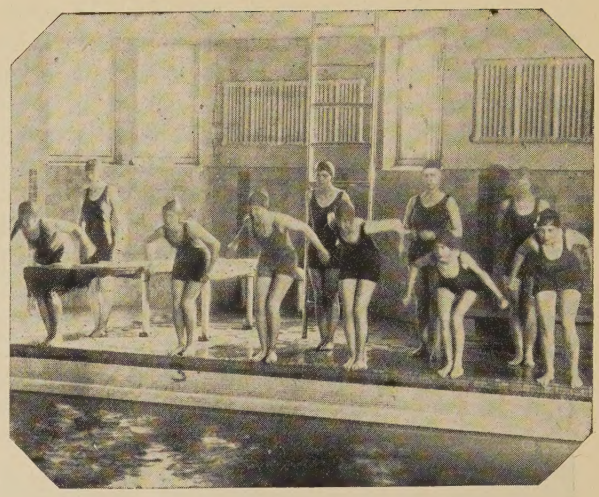
I say then that women need not worry about drawing hundreds of thousands of might be derived from that situation. Surely the girls follow the football team. Surely they go and yell their heads off over the basketball teams and make fools of themselves over the men athletes. At least, it looks to some of us men as though they do make fools of themselves about these outstanding young gentlemen who are able to run eighty yards for a touchdown or who are high scorers on the basketball team. There will always be, as you know, young women wasting their time and wasting their energy in following the men's athletic teams. What would happen? What would be the tendency? Would it be toward more normality or less normality if women had their own intercollegiate or interscholastic teams?

It is quite true that a number would follow the women's teams, but I submit that it is quite as healthy a relationship, and quite as likely to lead to educational and intellectual proficiency, if they are interested in the athletic prowess of their own

sex as if they are interested in the athletic prowess of the opposite sex. I submit also that there will be no more time wasted nor will a less desirable situation arise by their following women's field hockey teams or basketball teams than there will be in their going off in automobiles or in overnight sleepers to attend football games of the Big Ten, as they do now. On the other hand, if there was a girl who was vigorous and healthy and an outstanding star in an athletic team, and popular as well, I have an idea that a number of the other girls would want to be like her. Her example would be wholesome.

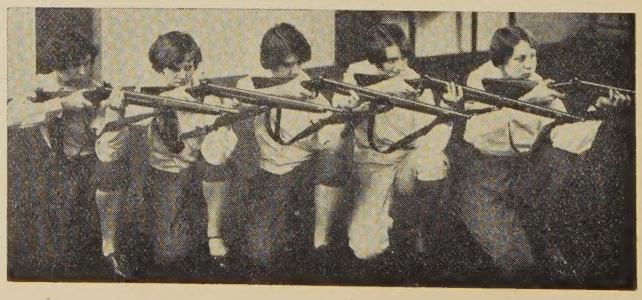
Now, as I see it, this question comes: Would such a procedure allow a gradual enough development of intercollegiate or interscholastic athletics to insure the probability at least that undesirable over-emphasis will not be attached to it? I believe that it will. I believe that women are inherently more balanced, more sensible, and more conservative than men. I believe that they are less likely to fall into the mistake that men have made.

The objection has been raised that a woman would be made coarse and unattractive by intercollegiate competition; that she would get to be "hard-boiled," so to speak, and impersonal about it all, and her truly feminine charm would vanish. I think that



the experience of those who have dealt at all with girls is that quite as much undesirable toughness, both of conversation and behavior, may occur as the result of an education in some of the so-called very elite boarding schools and institutions of that type, as well as on athletic trips. In fact, the reactions, physiologically, psychologically, and sociologically, of a group who are physically fit, preparing to play a game with other girls of their own age and training, will be more normal, more sane, and more healthy than would those of a group of girls who might be going to the same place to attend an inter-sorority function, or a "Junior Prom," or bridge tournament, or something of that kind. I believe that there is really much evidence to show that the more active persons are physically, the more normal they are apt to be in their sense of proportion toward these various temptations and "time wasters" that appear on every hand.

I believe that if your women students got off the campus of their own university more than they do, for a fixed serious purpose,



with an objective in mind, they would come back not only appreciating the benefits which they have in their own institutions but bringing back ideas from other institutions as well. They would see what problems are common to all universities and what problems are those of their own institution and their own individual selves.

That would, of course, mean that there would have to go with them an older woman or two, a faculty member in sympathy with them, somebody who would tell them what to look for, how to learn, how to get the most benefits from their contacts. I have felt all along that where women have been tremendously handicapped is in their contact with people whom they do not know well. Men are apt to be very jolly, perhaps even "glad-hand" artists. We have Rotary clubs, Kiwanis clubs, Lions clubs, Exchange clubs, where everybody calls the other fellow by his first name, and where they go through at least the semblance of friendship once a week. Women as yet do not do that sort of thing as naturally as men.

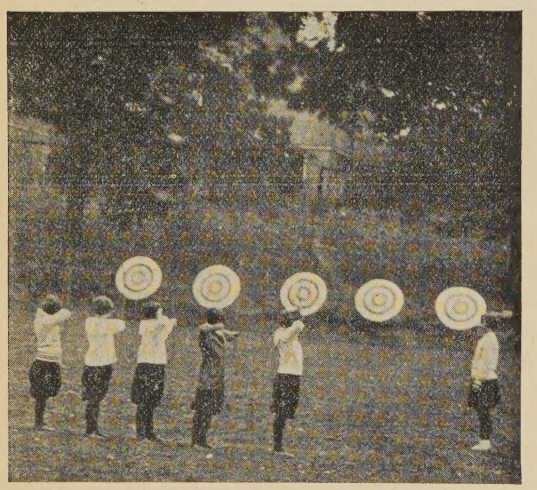
It has been very interesting to me to watch the beginning of competitive intercollegiate athletics for women in a small institution. It has been very enlightening to watch these girls find out that they can play with other girls and not have it a matter of personal bitterness, of jealousy, or of life and death. To get a knock in public and be able to get up again was a new experience for a great many of them. Women have to be losers frequently, but they have always developed a technique which shuts up their failures inside of themselves.

But a modern civilization that jams people together makes it very desirable for women to develop the ability to face their failures in some way other than inside of themselves. I do believe that intercollegiate athletics does teach them this particular lesson.

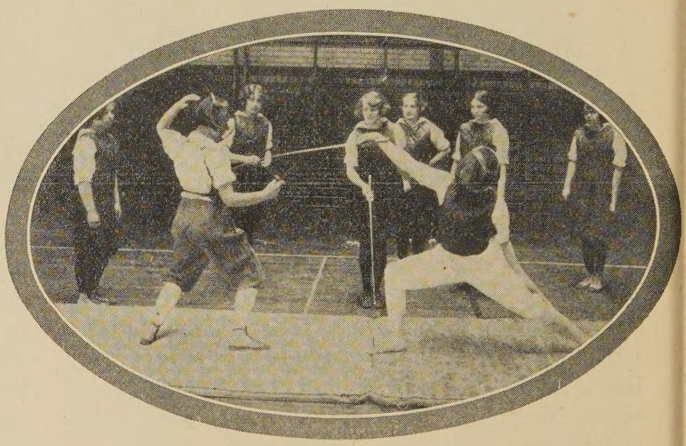
Now, how about its effect on group spirit, on institution spirit? I believe that also would be very desirable. I believe that they should have class teams and sorority teams and other organizations very highly developed, and then develop the intercollegiate athletics in a way that men cannot. Men are now trying to build up their intramurals and doing the best they can. It is not, however, so easy to do it now as it would have been to build up your intramurals and then have your intercollegiates on top of that, with the proper sense of proportion. I believe that if you could take girls away for one trip a year, and if you could have visitors come to the campus at least for one trip a

year, it would do our modern American girls a world of good.

I have felt that a field day would be very much better than a single competition. In other words, I should like very much to see an experiment tried in which two of the various universities, co-educational of course, sent perhaps a hundred girls from Michigan to Ohio and vice versa for a week-end. It would include a field hockey team, a tennis team, the glee club, a group to give a one-act play in competition with the dramatic organization at Ohio—perhaps a group of girls of a great many different interests would go to Ohio and have a Friday, Saturday and Sunday there. They would have a field day, and then they would come back again to Michigan. In the meantime they would have formed a lot of new friendships. It would be a big enough group so that the emphasis on one or two individual stars would not be so very great, and they would get, I believe, a lot of value from it. The next year have the same groups from Ohio come to Michigan, to the Michigan campus, and again have a three-day field day with all these different activities. One of the evenings they could have a joint dance. One of the evenings or one of the afternoons they might all go to one of the men's athletic contests, if there was one at that time. But, in general, it would be a broad human contact rather than a highly developed professional contact. I believe that if it were known at Michigan or Ohio that that was going to be done the interest in intramural athletics through the rest of the year would be increased rather than diminished, and the tendency to develop stars would be minimized.



In all this matter, I realize that I am presenting simply one side of the argument; that there are many good arguments as to why intercollegiate athletics are not beneficial. There are a great many reasons, I suppose, especially in the rough and tumble games, why there might be the danger of a heightened feeling, yet I am quite sure that inter-sorority basketball games are just as rough as intercollegiate basketball games would be. I am quite sure that there is every



possibility for strong dislikes to develop between girls of the same institution, that you get perhaps sometimes more bitter jealousies than you would if they did not know personally the girls against whom they were going to play.

I hope very much that in the discussion which is to follow people will speak on both sides of the question, people who have had much more experience than I have in the matter. I know that for deans of women there are plenty of problems involved in student migration, but there would be far fewer if the women went to compete with women than if they went to dances or to be with a mixed group, or if they went to see men's athletic teams play, without any sense of their own responsibility for being at a certain place at a certain time.

The final decision, of course, will have to rest with the women. All of us who are

(*Concluded on page* 40)

The Influence of Colleges and Universities on Health and Physical Education in the Public Schools

C. L. BROWNELL, Ph. D.

State Director of Health and Physical Education, Ohio

IN SPITE of manifold arguments to the contrary, colleges and universities exercise a tremendous influence on the public schools. Although courses in vocational, industrial, and commercial education have been introduced in many of our secondary schools, the chief purpose of these institutions is still to prepare students for college entrance examinations or for institutions of higher

C. L. BROWNELL

learning by way of certification. Despite the fact that high schools insist that their aims are in keeping with the Seven Cardinal Principles of Secondary Education developed by a National Education Association committee, to-wit: Health; Command of the fundamental processes; Worthy home membership; Vocation; Citizenship; Worthy use of leisure; and Ethical character, the real objective of most secondary schools is to meet the college entrance requirements. Since the chief function of the elementary school is to prepare children for the secondary school, the college or university exercises a tremendous influence on the standards of all the schools below college level, either directly or indirectly.

Recent attempts to ease the transitory process from the elementary to the secondary school by means of the junior high school have been largely successful. Likewise, interest in the junior college is growing rapidly as a means of bridging the gap between the senior high school and the college. In other words, our system of education seems to be constructed on the plan of a ladder, where the rungs represent certain stages of achievement, and the uprights may be likened to the methods utilized to keep these stages a certain distance apart and in line. In this way there is little waste in the educative process (assuming that our present practices are valid) from the kindergarten through the university.

Health and physical education is being given increased recognition as an integral part of the educative process. It must be admitted, however, that in too many instances the program of our major interest has paralleled other phases of education instead of comprising a component part of it. The two salient factors brought out thus far may be summarized as follows:

1. College entrance requirements greatly influence the objective of our secondary schools which in turn affect the aims and content of the elementary school curriculum.
2. Health and physical education should be utilized to support the general educative program.

Health and Physical Education in the Public Schools of Ohio

In order that you may better understand the public school program of health and physical education in Ohio, may I digress for a moment to acquaint you with its scope and purposes?

The General Assembly of 1923 passed a law (Section 7721) to the effect that all public elementary and secondary schools shall devote at least one hundred minutes per week to physical education; and that all stu-

dents enrolled in teacher training institutions must receive suitable instruction in the methods and content of this subject. The law further provides that boards of education shall, either by their own initiative or through proper co-operation with local boards of health, give due recognition to the health supervision of all public school children in its program of physical education. Credits and penalties shall be applied for success or failure as in other school subjects.

From the manner in which the law was originally framed, together with various bulletins and pamphlets prepared and distributed subsequently under the direction of the Department of Education, it is clear that the term physical education as indicated in the law was meant to include such factors as health service, health education, and physical education.

Health Service

Health service is a term that covers the various protective measures adopted by the school to conserve and improve the health of children. Technically, this phase of the program is not strictly educational, since it embraces those things done *for* and not *by* the child. Nevertheless, at many points in the program of health service, situations occur which provide numerous and important items and opportunities for the health education of children. Health service includes the following activities of health protection and promotion:

Health examinations (by a physician);

Follow-up program and correction of remediable defects;

Daily health inspection (by the teacher or nurse);

Hygiene and sanitation of the school plant and equipment;

First aid and safety provisions;

Immunization of children against communicable diseases;

School feeding;

Hygiene of instruction;

Health of teachers, janitors, and others who come into direct contact with school children.

Health Education

Health education is the sum of experiences in school and elsewhere which favorably influence habits, attitudes, and knowledge relating to individual, community, and racial health.*

Conscious provision should be made in the curriculum for health education throughout the elementary school, secondary school, and teacher training institutions. Instruction should be given formally and through the numerous opportunities for correlating health with other school activities. It is most essential that the classroom teacher develop a personal health consciousness as an example for her pupils, stimulating them toward the optimum of achievement in health practices.

The program of health education utilizes situations in the health service and physical education activities that may be articulated effectively.

Physical Education

Physical education is the contribution made to the complete education of the child in preparation for adult life by the fundamental psycho-motor activities. Included in this program are: play, games, athletics, gymnastics, dancing, pantomime, dramatic activities, swimming, etc. In addition to the objective leading toward the development of normal robust health, physical education is recognized as an important factor for social and moral growth among school children.

Activities in the triangular program of health service, health education, and physical education are not separated by distinct boundaries, but constantly overlapping in scope. As an example, let us see how nutrition affects these three divisions: During the health examination the child's nutrition is noted; nutrition forms one of the important topics for health instruction; again, the pupil who is greatly under-nourished or over-nourished needs a modified program of activities in physical education. Numerous other items may be selected which exemplify this articulation in a school program of health and physical education.

For many reasons, it seems logical that the three phases of health and physical education should be co-ordinated and directed by one administrative department. The Ohio physical education law recommends that the state supervisor of health and physical education promote co-operation with the state department of health in matters pertaining to health supervision. There is no reason why this same type of administration cannot be carried out successfully between boards of education and health in cities and counties.

College and University Support for Public School Health and Physical Education

It has been pointed out that institutions of higher learning influence the standards of the public schools. It is evident that the

*Definition proposed by Dr. T. D. Wood, Teachers' College, Columbia University, New York City.

college and university directors of physical education can be of tremendous assistance in promoting a well-rounded program of health and physical education for the elementary and secondary schools.

While Section 7721 of the General Code states that credit toward graduation may be given for high school physical education, no college or university in Ohio recognizes this credit. Most of the institutions of higher learning require fifteen or sixteen units for entrance. The content of seven or eight of these units is specifically stipulated, while the remaining number may consist of various other credits called electives. Among the electives, music and manual training are frequently listed. Physical education credit, however, is not accepted as one of the electives. While both music and manual training are important subjects, there is serious question if ability to sing the bass part to "Annie Laurie" or the skill to construct a bird house is worth more than the development of certain health habits and the acquisition of social and moral values inherent in our physical education program. Especially is this true if we accept the general objective of all education as that quality which enables the individual to live most and to serve best.*

If college entrance boards or registrars were asked why credit for physical education is not accepted, they would insist, probably, that our program is without standards. I recall my embarrassment when one registrar asked me if it were not true that "Looby Loo" was used all through the grades and oftentimes in the high school. Of course, we must admit the lack of satisfactory standards at present.

Some day a wise group of persons will establish standards for health and physical education that are comparable to those used in reading, science, and mathematics. Take the numerous ball games as an example; it would be relatively easy to grade these games from the simple bounce ball for primary children, to the games of pass ball for the intermediate grades, on to the more complicated ball games for adolescent groups. The same plan might be used for grading rhythmic activities, gymnastics, or apparatus work.

Some may say that standards have been evolved for many of these activities. Gradations available at present are based almost entirely upon the judgment of a few experts. As such they are largely subjective and consequently cannot withstand the close scrutiny of statistical experts, who insist upon objective data.

The time is at hand when specialists in health and physical education must utilize the same tools of research to establish standards as our associates in general education use to develop standards in the three R's. This statement holds for health and physical education on the college level just as truly as for this subject in the elementary and secondary school.

In fact, the colleges can render no greater service to the high schools in health and physical education than to establish standards for their classes based on the assumption that certain skills and techniques have been learned in the high school. If the institutions of higher learning would organize classes on this basis, I am certain that teachers of physical education in secondary schools would rise to the task of providing students with the necessary knowledge, skills, and techniques leading up to the advanced courses. Is it not true that college classes in mathematics and science are based upon the assumption that certain achievements in these subjects have been mastered successfully in the secondary school? Let us not forget the fact that the colleges and universities have usually set the standards for high schools.

There is some evidence that the colleges are planning to render this service of establishing standards. During a meeting of experts in this field held in New York in December, 1927, a committee was appointed and charged with the responsibility of establishing tentative standards for physical education in colleges. The far reaching effect of this proposed study on health and physical education in the public high schools cannot be over-estimated.

Attempts have been made recently to establish standards in health and physical education for the secondary schools. The Sixth Year Book, Department of Superintendence, contains a committee report of proposed standards in this subject. It is hoped that persons interested in public school health and physical education will accept and make use of these standards.

It is not necessary for those of us congregated here to postpone our efforts until complete standardization becomes effective. There are some matters which can be attacked at once. When one registrar of an

(*Concluded on page* 48)

*After Dr. J. F. Williams, Teachers' College, Columbia University, New York City.

School and Community Dramatics

ROBERT HENDERSON

Director of The Rockford Players

THE fine contribution that dramatics can make to schools and education has been proven splendidly within the last twenty years. Colleges, universities, high schools, and lower grades everywhere are recognizing the theatre as one of the most vivid and exceptional means of creative education.

The theatre, for both the professional and the amateur, releases the imagination. It frees the student from false modesty and takes him to the fountain of great dramatic literature. It gives him poise, a richer voice, and above all, the thrill and sympathy acquired in actual creation.

An artist painting his canvas, a sculptor at work on his statue, a musician over his score—each is a single unit and his work the result of a single mind. But the theatre is the pooling of interests: a dozen, a hundred different conflicting temperaments must be molded into a single ensemble. The theatre is a community, and that is why on those rare moments when it grows perfectly co-ordinated it becomes the most glowing of all the arts.

* * * * *

A production begins with a director, whether you are a Reinhardt in Vienna or an over-burdened teacher in a hurried American high school. The director must know his play; he must know which play to pick; he must know his players, and, most of all, his audience. He must be human, and he must be a little larger in vision than anyone else in the production.

The theatre will stand or fall according to the strength or weakness of its supporting pillars. The most important of all these is the selection of the right kind of play; for nothing is more fatal than the wrong type of play for your players and your audience. The interesting point is that you never can be quite sure—whether on Broadway or in your back-alley little theatre. In the first place, be temperate at the beginning of the season. If you long to do Maeterlinck or Dunsany, remember that your audience must first be tactfully won by many bills of commoner clay. If it is a sin to be cheap, it is hopeless, if not actually worse, to be over-ambitious.

From many seasons ranging from stock companies playing to the most prosaic of towns to those appearing before the most sophisticated, critical university audiences,

ROBERT HENDERSON IN PERSON

it has been my experience that every audience wants first what it knows best. If you are starting a season, begin with a Tarkington comedy: *Clarence* or *Seventeen*, or best of all *The Intimate Strangers*. Take the best of the so-called "domestic" American comedies: *Pigs*, *Tommy*, *White Collars*, or *The Old Soak*. There you will slyly charm your patrons into other bills. And, best of all, your actors, especially young actors, are at their best for they are on familiar ground. Briefly, a list of these tried productions includes *The Patsy*, *Applesauce*, *Minick*, *Laff That off*, *Smilin' Thru*, and the very fine and delightful Kaufman and Connelly plays such as *Dulcy*, *To the Ladies*, the incomparable *Merton of the Movies*, and *The Butter and Egg Man*.

Scarcely one of these plays but what is fine and representative of its class. Then, say, you lead your audience into the lighter of the English comedies: Milne's *Belinda* (always successful); Somerset Maugham's *Caroline*; Galsworthy's poignant *The Little Man*, if you have character types to draw from; Milne's *Ariadne*; Lonsdale's *Aren't We All?*; and even one of the Barrie plays.

Suddenly you find that you have the audience with you, and the season is half won. Now you can give them a melodrama, and nothing is more certain of success than a finely built tragic drama. With amateurs of

ability, Eugene O'Neill's *Beyond the Horizon* or *Anna Christie* should be successful; *The Silver Box* and *Justice* of Galsworthy, and his gem-like *The First and the Last*. And from here you have a field as deep as a well and wide as "all outdoors."

Remember the proverb in the theatre: "An Ibsen play always draws." Strange as this may seem, it is invariably true. If your group is exceptionally talented *Ghosts*, *Hedda Gabler*, and one of those vivid historical plays like *The Vikings* is not out of the question. Be warned to stay away from *A Doll's House* for it is yearly growing more out of date.

Bernard Shaw is the best of showmen, and *You Never Can Tell*, *Arms and the Man*, the delicious and little-known *Great Catherine*,

Robert Henderson as Potiomkin in Shaw's "Great Catherine"

and his masterpiece *Candida* are never beyond talented amateurs. Their production brings real satisfaction; actors love to work in a Shavian bill for his genius is so rich and so gratifying.

Today in America there is growing up a list of plays like *Broadway*, *Chicago*, *Coquette*, and *Ringside*, so utterly new and rawly American and vital that every adult audience deserves the thrill of the experience they give in the theatre.

What schools and amateur groups should beware of is the continental, the thoroughly foreign and weirdly fantastic. Schnitzler's *Affairs of Anatole*, which players insist on doing, is utterly beyond most American actors. The great Russian plays and most of the French and German theatre represent such a foreign temperament that it is almost impossible to catch their flavor in this country. America with its brief three hundred years is still too young to acquire a Slavic melancholy, a German grossness, a Gallic wit.

* * * * *

So your play is picked. Then comes the casting, the actors, the production. Try to make your players cosmopolitan and democratic—it is one of the greatest values of the amateur theatre. Mix your races and classes. In casting, especially among children and high school students, remember that the foreign temperament makes the more ready actors. Jews, Italians, and Slavs are more at home in the theatre than the Anglo-Saxon.

It is vital to maintain a strict and sensible discipline at rehearsals. Copy the business-like attitude of the professional theatre as much as possible. Insist on rehearsals beginning promptly, never through any threatening or bulldozing method, but quietly drop a consistently offending member from the cast. Never forget what the professional manager always knows: There are dozens of fine actors waiting to take the place of an unruly one.

Unless you are unusually rushed in rehearsal try not to push your actors in memorizing their lines. There is always this to be remembered, however, that a part never actually begins to develop until the role is memorized—when books are "on the floor" your play actually takes shape.

If you are to inspire confidence as a director, you must know every detail of your settings before your first rehearsal is called. Stage business must be explained carefully and in detail; but changed in later rehearsal only if absolutely necessary. Get your actors into the habit of recognizing that you know precisely what you are telling them and that you have clearly foreseen every complication in advance.

Remember that it is the actor who finally plays the part. With this in mind it will mean a far better production if he creates as much of his own character as possible. Give him the general idea of his role; then allow him every possible latitude in interpretation. Above all, never give him direction by imitation. Only as a last resort give him the "reading" of a line by reading it for him yourself. It was Richard Boleslawsky, the great Russian director, who said: "No director can ever tell an actor how to act; he can only criticize."

As director, your chief help is that of friendly criticism. Force the actor to create the role himself; and then tell him tactfully and constructively what is wrong about it. If the theatre is to have any purpose in education at all its chief virtue must be careful nurturing of the creative, the artistic instinct. Candid, quiet criticism—personally, if possible, and not before the cast as a whole—coupled with the most fullsome praise possible may be the making of another Irving or Hampden.

Especially with beginners you will find over half of them crushed by a sense of inferiority, bashfulness, and an awkward modesty. To free him from these handicaps is one of the most invaluable contributions dramatics in schools can make to a student's creative education. Let him grow egotistical even; it is the most valuable virtue you can add to his future character. Whether he become an actor or not, every man that is an artist, that is creative, is pregnant with an egotism that makes him glory in his work, humble before the task ahead of him, but proud of his accomplishments.

The other kind of egotism—met so often in budding actors—the silly pride in good looks, in winning a good part, in the succeeding popularity such "honor" brings, can very easily and sanely be pricked by a clever director. The "leading lady," unduly vain over her glory, can very quietly and suddenly be transferred to the mob of ladies-in-waiting in the following play.

* * * * *

It is wise to arrange your rehearsal periods in two-hour groups. Two or at the most two and a half hours of constant work on a play is the most the human mind can stand. Continued rehearsal is exhausting and wasteful.

Every actor has a different method of memorizing his lines; but all hold this in common, a definite period—a last one night —must elapse between the time when lines are fully learned and the time of the performance. Never trust the actor who crams his part the last few days; for, professional or amateur, he will stumble on the night of the performance. The subconscious mind must have at least one night of rest in which to "digest" memorized lines before a production. It is unwise, also, to keep your part in your hands between the several entrances during your performance. A prompter is often a necessary, but thoroughly bad, evil in the theatre. Actors should know their lines. Invariaby a "prompt" is recognized by the audience.

In deciding upon the time when you, as director, should call for all lines completely memorized, remember that the dress rehearsals should be entirely counted out as far as developing any further the interpretation of the play. It is a rule of every good stock and repertory company that lines should be perfect at least two days before the dress rehearsal. Final rehearsals are too complicated with unaccustomed detail — lights, sets, costumes, make-up—to allow any real progress in the actors' characterizations.

This leads to the final point. You often hear actors, of all kinds and classes, speak of the "inspiration" of the actual performance. It is true that the audience always adds much to the verve and vitality of the production; but it is just as true that the real artist of long experience has learned never to place complete trust in the inspiration of the "first night." How, indeed, to capture this inspiration, when it fails to appear spontaneously, is the most baffling and elusive feature of the actor's art. Always has it been his greatest problem; and Constantin Stanislawsky propounds it again in his great book *My Life in Art.*

Much sheer hard work falls to the lot of the actor. He needs, it is true, the sympathy and imagination which make one comprehend a role; and everyone, of course, has inspiration, "flashes of how to play a part." But it takes the artist to force himself, during rehearsals, to the gruelling ordeal of capturing and holding and analyzing this inspiration.

It is the ability to force inspiration into a tangible form that enables a polished professional actor to give a good performance before a small or "cold" house. Naturally, with a large, enthusiastic audience he gives a better performance; but he is never much dependent on box-office receipts for the moods that produce a fine and finished piece of work. Though he lacks the thrill of a cheering house, he has the carefully worked out skeleton of effects which support in any crisis. A good director, professional or amateur, sees to it that his entire cast is similarly bolstered up by a carefully molded technique. Technique is simply the basis of art, and when combined with imagination and inspiration will give the artistic performance.

The Fundamentals of Corrective Work

C. O. CARLSTROM, M.D.

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CORRECTIVE work is the name applied to exercises or movements that have the specific purpose of overcoming or diminishing deformities of the framework of the body or the skeleton. Hence corrective work is a somewhat narrower term than medical gymnastics, therapeutics, or physical therapy, all of which include exercises for other purposes as well.

In order to know in what direction to correct or change the outline of the human skeleton, it naturally becomes a matter of the utmost importance to decide just how it ought to be shaped. In other words, a norm or gauge must be found. For this purpose, the *relaxed standing position* is undoubedly the most suitable. This has sometimes been called the "tailor position," inasmuch as it is the position generally asked for by a tailor when measuring for a suit of clothes. It requires dividing the weight evenly on both feet, the body as a whole carried in the position in which the owner feels most comfortable and at ease.

Arguments have not been wanting in the past in favor of some other positions from which to determine a person's posture. For instance, some people have felt that posture, particularly of the feet, can better be gauged from a face-up lying position; in other words, that the joints of the lower extremities in a standing position are not as relaxed as they ought to be. But in the lying position the curves of the spinal column naturally tend to diminish as a result of gravity, and I dare say also that a sitting relaxed position is too variable an item and furthermore is apt to change the so-called normal curves into a kyphosis extending throughout the whole spinal column, making investigation as to the depths of the normal curves very difficult indeed. I believe, therefore, that, on the whole, the standing position is the only practical gauge for posture. We can in that position form a conception of the exact status of a greater number of joints of the body than from any other position.

With this relaxed standing position as a norm or as posture, making the two expressions identical, let us see what good posture of the skeleton looks like. Beginning with the feet, the position of a properly shaped foot in the above position should be as follows: a line drawn through the middle of the big toe and continued backward should strike the center of the heel. The big toe should be straight, the other toes slightly bent, and all a trifle separated. The distance between the first and second toes should be larger than the distance between any other two toes. The foot should have two arches —the frontal or transverse and the lateral or antero-posterior. Of these the antero-posterior is by far the most important, a statement which I consider proven by the fact that many people, owing to bad footwear, have suffered a total disappearance of the frontal arch without really being aware of the fact themselves. The ankle joint should, when standing in the correct position, be so situated that the bones of the calf, tibia, and fibula form an angle with the bones of the foot, talus and os calcis, measuring slightly over 180° on the inside and consequently slightly less on the outside. This angle can quite readily be determined if one stands behind a student who has placed his feet on parallel lines slightly apart, and still better if the student is standing on a table.

The posture of the knee joint is of little or no importance from the viewpoint of health, provided the joint allows full extension. It naturally matters a good deal which way the knee joint bends, in so far as the effectivity of locomotion is concerned. Looking at the body from a motor viewpoint, the best construction of joints in the lower extremities would undoubtedly be one that will enable the big toe to push directly backward, in other words to be directed straight forward itself, and the knee-joint simultaneously moving in the so-called "sagital plane." As every horseman knows, a horse that while in motion deviates from the true plane of the leg with either knee or hoof is naturally, by this very fact, immediately hampered in his running ability.

The hip joint is generally so free that it can adjust itself to the positions of the other important joints. The only mal-position that is at all common consists of a slightly flexed position, due to somewhat short hip flexors.

I believe that it is perfectly possible to form a pretty exact estimate of the capabilities as motor machines of both horse and man by watching their so-called action from a somewhat stooping position directly behind the performers. Other things being equal, in other words given similar heart and lung capacity as well as quality of nerve centers, the performer without any mechanical flaw, such as toeing out or toeing in, or having the knees move anywhere except in a perpendicular and straight forward-backward plane, will unquestionably possess a marked advantage over the others who are not thus equipped.

Of course, no one today advocates toeing out in walking, but there seem to be a good many who labor under the impression that toeing in is a good thing. These people advance the arguments that the Indians did it, etc., also that it prevents pronation of the ankle and therefore safeguards against flatfoot, etc. Granted that the last is true, it does not seem reasonable to require people with normal arches also to toe in. If one concedes to the big toe the main pushing ability, amounting to probably more than 50 per cent of the total propelling power of the toes combined, it must naturally follow that to place the foot in action on the ground in such a position that the big toe cannot push directly backward to propel the body directly forward, would be the height of folly.

If one or even two of the smaller toes have to be amputated because of infection or hammer toe condition, etc., there is no noticeable diminution of propelling power. But watch the gait of a person with a lost or even severely deformed big toe. Such a person is most certainly a decided cripple. I have also myself repeatedly watched famous runners in action, only to marvel at the mechanival perfection of the joints of their lower extremities as well as the resulting smooth and seemingly frictionless stride. By no means do all of them carry their knees and feet in the same plane. Nurmi, e. g., is markedly bow-legged. But the big toe pushes straight backward and the knees bend straight forward in his case in a perpendicular plane somewhat to the outside of the plane of the toe.

Obviously if the knee joint bends obliquely outward in walking, there must be a tendency at the extension of this same joint actually to project the body in the same oblique direction. This tendency then has to be corrected by the use of muscles elsewhere in the body, leading not only to extra friction, as in a wheel out of line, but also to the expenditure of more energy to accomplish the same result.

If a track coach is confronted with the problem of an aspirant to the team whose mechanics do not permit him to carry his knees straight forward-backward, with the big toe moving in either the same or a parallel plane, a compromise, of course, has to be effected. Usually it is decided in favor of the knee joint, leaving the toe to shift itself as best it can. This is probably sound practice inasmuch as the combined strength of the knee extensors, as a rule, is greater than the strength of the plantar flexors and it consequently would seem to be of advantage to favor as perfect mechanics as possible in the knee joint.

But from the posture viewpoint, meaning from the point of view of health alone, all these considerations are of no consequence.

The pelvic inclination, meaning the angle formed between the sacro-pubic line and the spinal column, I believe it is generally agreed upon, should be around 120°, or to put it in another way, this same line should form an angle with a perpendicular line of 60° or a horizontal line of 30° respectively.

As for the spinal column, of course, we know that it generally presents an appearance of a double S, i. e., a convexity forward or a lordosis in the cervical region, a convexity backward or a kyphosis in the dorsal region, another convexity forward or a lordosis in the lumbar region, and, of course, a sacral convexity backward. This last part of the spine, the sacrum, is a part of the pelvic girdle, and while its greater or smaller inclination will affect the spinal column above in the lumbar region considerably, the curve within the sacrum itself has (otherwise) no bearing whatsoever upon the posture of the rest of the spine.

That leaves three curves to be considered: the cervical, dorsal and lumbar, and while it is easy to obtain everybody's consent to the statement that marked curving of any of these segments is very unhealthy and therefore undesirable, I have never as yet been able to obtain any definite data as to just how mild these curves should be in the best possible posture. In other words, no specific length of radius has ever been advocated for either of these segments. One would think that if a slight curve in each portion was desirable, some method could be found whereby, given a certain height of neck and trunk as well as of each individual segment,

the exact radius of each segment could be obtained.

Inasmuch as no such data are available, however, we will have to confine ourselves to the statement that the best posture of the spine consists of a very, very mild curving of the spinal column in the stated directions. Perhaps, after a good deal more research work has been done along this line, we will be able to state it more definitely. After all, perhaps those who advocate no curves at all may be correct.

In this connection it might be well to remind ourselves of the fact that while these curves are physiological, meaning present in practically all adults, they are not present at birth nor for some time after, and certain savage races, according to some authorities at least, do not possess these curves. I myself have also seen at least three examples of a reversal of the normal curves, consequently a lordosis in the dorsal region and a kyphosis in the lumbar region, without, as far as anyone could judge, any particular disturbance to the organic functions. To be sure, the new curves were very light indeed and possessed fully the flexibility of normal curves. The surface outline of these three men remained, by the way, practically the same as they are to be found in all normal people with very mild curves, which is easy to understand when one recalls that the spinal column only to a certain extent determines the surface curves of the body. The dorsal part of the body will always protrude further backward than the lumbar region, owing to the several extra layers of muscle, some adipose tissue, ribs, shoulder blades, etc. Of course, the buttocks will also always extend further backward than the lumbar region. This may be of interest to those who favor curves owing to the graceful body lines that they think accompany these.

To say as others do that curves of some kind must be present because, seeing that all adults have them, they must be physiological and therefore good, is to put an equalization mark between physiological and useful or beneficial, a thing that is probably not warranted by facts. Physiology is the science of functions as they happen to be in the majority of members of a species, whether these functions are of any particular benefit or not. While we may, of course, concede that as a rule these qualities or functions tend to preserve the species, a number of instances could be quoted where it is quite clear that characteristics have been handed down merely as a biological necessity resulting in so-called vestigial organs of no benefit or no known function whatsoever. Could it not be barely possible that the specific curving of the spine that we have and which is not known in any other animal is just an unfortunate and unavoidable biological necessity with no particular value inherent in it?

Those who argue in favor of curves for the sake of their jar-preventing possibilities, I feel, have very little ground to stand on. How are jars prevented? By using the muscles of the feet, calf, thigh, hip and back as springs that give. In other words, by bending in the ankle, knee, hip, and by leaning over and curving forward in the joints of the spine. As soon as anyone lands with sufficient force with stiff knees or on his seat, a considerable jar results, and I have never known it to make any difference whether in these instances the spine is curved or not. To be a coil or a spring of any usefulness, it seems quite obvious to me that the curves would have to be considerably deeper than anyone has ever advocated. And even then it would require a landing with the spine, if not the whole body, in the exact direction of the fall, which is, of course, very rarely the case.

I presume it is entirely outside of the scope of this paper to enter upon or consider all the dangers resulting from marked curves of the spinal column or the benefits accruing from a good posture. Be it enough to say that statistics speak an exceedingly plain language in this regard. When Dr. Brown of Harvard, and others, repeatedly emphasize in their yearly examinations of students who are later checked up as to absentee rate, general health, etc., that those with the fewest days' absence, with the fewest colds and other respiratory infections, in fact with less diseases of all kinds in the course of their collegiate careers, all fall into posture groups A and B, one cannot fail to be deeply impressed by these facts.

Dr. Brown has also, at one time at least, emphasized that the members of the various teams at Harvard are practically always chosen from classes A and B in posture, meaning from the best two groups. Does any reader believe that the coaches pick these men because of their posture or looks from whatever angle, or is it because of their efficiency as part of the team machine? The fact seemingly remains, however, that with-

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Physical Education
Athletics - Leisure

Journal of
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Published at ANN ARBOR, MICHIGAN
E. D. MITCHELL, *Editor*

THE MID-WEST SOCIETY

In browsing among the old records of the Middle West Society which had been accumulated by previous secretaries, the Editor found the following information, which may interest our members.

Fifteen years ago, in the spring of 1913, Mr. Clark W. Hetherington, now Professor of Physical Education at New York University, invited a number of physical educators to meet and consider the advisability of organizing a Middle West Society of Physical Education. It was felt that the teachers in the Middle West could not afford year after year to attend the National Conventions, and that therefore there should be an organization near home which should meet annually for the purpose of exchanging ideas and hearing speakers of national importance. Through regular meetings it was anticipated that a high degree of professional interest could be aroused and maintained among our physical education teachers.

Among the founders of the organization were the following well known leaders in physical education: Mr. Clark Hetherington, Director of Physical Education, New York University; E. B. De Groot, Director, Los Angeles; Dr. Joseph Raycroft, Princeton University; Dr. Henry T. Kallenberg; George Martin, Y. M. C. A., Chicago; Dr. W. J. Monilaw, Chicago University; Dr. J. Anna Norris, University of Minnesota; Blanche Trilling, University of Wisconsin; Lydia Clark, Ohio State University; A. E. Kindervater, Director of Physical Education, St. Louis; Emil Rath, Indianapolis; Dr. Dudley Reed, University of Chicago; H. G. Reynolds, American College of Physical Education, Chicago; George Wittich, Director of Physical Education, Milwaukee; Carl Ziegler, Director of Physical Education, Cincinnati; George Ehler, National Boy Scouts.

The first meeting was held at the University of Chicago, with Mr. Clark Hetherington as President. Later the organization became affiliated with the American Physical Education Association and, on a number of occasions, has held joint meetings with the national organization in Mid-West cities.

Since the first convention in Chicago, meetings have been held in Cleveland, Kansas City, Chicago, Minneapolis, Des Moines, and Detroit. The cities which have been host to the conventions report increased interest in physical education as a result of them.

The following people have held the Presidency: Clark Hetherington, E. B. De Groot, Martin Foss, Ethel Perrin, Dudley Reed, W. J. Monilaw, C. W. Savage, J. Anna Norris, Margaret McKee, E. C. Delaporte, and L. M. Post.

Until 1922 there was no regularly issued bulletin of the Society. A preliminary convention announcement, however, was printed. After Mr. Floyd A. Rowe became Secretary he issued several interesting bulletins containing convention announcements, and, in addition, some of the outstanding convention addresses. This helped to stimulate the growing feeling that the interest and unity of the organization would be greater if it had a permanent, official periodical with a stated number of issues each year. Consequently, in 1926, an Editorial Board was appointed by Miss Margaret McKee, President, consisting of Dr. J. Anna Norris, Chairman, University of Minnesota; Miss Elizabeth Halsey, University of Iowa; W. P. Bowen, Ypsilanti; E. W. Everts, State Director, Minnesota; and Mr. Floyd Rowe, Cleveland. Through the efforts of this board the new magazine was established.

That a regularly issued journal will strengthen the Society is shown by the very large increase in membership which has resulted this fall since the Pentathlon has been launched. Hitherto, the spirit created by the Convention fell off after the delegates dispersed and each year it had to be revived anew; and one purpose of the journal is to keep the members in touch with each other throughout the year and help sustain the enthusiasm.

The next Convention is in Chicago, the latter part of April. The Program Committee will have announcements to make in coming issues.

Developments in Football Strategy, Season 1928

GUY S. LOWMAN

Professor of Physical Education, University of Wisconsin

THIS article will attempt to summarize in a general way the types of offense and defense being used by the different teams in the Western Conference and to show any new developments, if any, over that of the 1927 season. It will first be necessary to review briefly the types of play that were brought out or influenced by the 1927 rules; and this will make it possible to show what effect, if any, the changes for 1928 have made.

The football public expected that there would be many new revolutions in the styles of play during the 1927 season; that the game would be developed more on the order of the English rugby, because of certain rule changes which eliminated, to a great extent, the element of danger in the use of the lateral pass. However, there were no radical developments in styles of play in last year's season, although some newer developments appeared in certain phases of the game which have always been permissible under the rules. These newer developments could possibly be attributed to the changes in the lateral pass rule, but each season has shown a tendency toward a further development of the modern or open game.

The lateral pass has always been permitted under the rules, but this phase of the game has been slow to develop or has been used conservatively because of the fact that it has not been traditional in the game of football to toss the ball about. This was clearly shown at the time when the forward pass was first introduced; and again, because of the possibility of the loss of the ball on a fumble. The 1927 rules, which protected a muffed lateral pass and made it an incompleted play without loss of the ball unless on fourth down, encouraged its use.

The majority of Western Conference schools used the lateral in some manner during the 1927 season, but there were only about two schools that used the play with any degree of freedom and as a definite ground-gaining play. The threat of the lateral pass revised somewhat the defensive work of the ends and placed an added burden on them, for, in addition to covering the territory on the inside and plays on tackle, they must at the same time be alert to threats at the line which might also develop into quick backward or lateral passes.

The 1927 season shows that a very conservative use was made of the wide lateral, but there was an increase in the number of reverse plays, and formations were developed more adaptable to the use of double and triple passes.

It was anticipated during the 1927 season that there would be an extensive use of the wide lateral on the return of the kick-off and on the return of punts with two men back to receive the kick, but this did not develop. One season, possibly, was not long enough to insure the full possibilities of the play. Most lateral passing which did develop was directly from scrimmage, and as the first part of the play, and not in the open as expected.

During the 1927 season, the unbalanced line with the single wing back and a tandem on the strong side rather largely prevailed, although two schools used the balanced line, one with the box formation either to right or left of center, while the other school used the box directly back of center. The double wing back formation with the unbalanced line with a man in motion was also in evidence but was not generally used as a fundamental formation. Most all formations shown in the conference showed a noticeable splitting away of the ends, both on the strong and weak sides. This was an attempt, of course, along with the double wing back, to spread the defensive line.

The kick formation, which lends itself to many types of plays, was also very much in evidence. Place kicking, because of the removal of the goal posts to the end lines, was noticeably absent. The quick kick, however, from close formation was used quite frequently, regardless of the type or position of the secondary defense.

The standard types of rushing attack included short end runs inside the defensive ends, half pivots or fake spinners by the fullback hitting from tackle to tackle, reverse plays hitting through tackle or outside of ends, and strong short side plays either with or without the cross-block. Some teams attempted to bring back the wide end run, going all the way outside the end, bringing the

line out for interference. There also seemed to be more attention given to set formations for the return of the kick-off.

The forward pass was used as a definite phase of the offensive attack and with abandon, regardless of strategy, passes being made on any part of the field at any time. A new innovation was that of passes being made off reverse and spinner plays.

The 1927 season seemed to show some slight loosening-up of attack, and an attempted development toward a more open type of play than that of previous seasons.

In regard to the defense, it might be said that the seven-man line with a diamond defense of backs was still the standard defense, yet several teams used the six-man line quite consistently, especially while in the opponents' territory. The seven-man line and the box defense seemed to prevail when the defense was inside its own twenty-yard line.

In regard to the individual type of defensive play, the line played a rushing game except possibly on a second and third down with five or more yards to go. Then in this case, the guards were more or less alert to drop out to defend on passes. The end, of course, had to be resourceful, and it may be said that the end played more or less of a waiting game due to the anticipation of lateral passes. The defense for the lateral passes developing off a play from scrimmage was that of a fast charging line on the man who first handled the ball, the end being responsible for the receiver of the lateral. The end, of course, was supported by the defensive halfback.

Forward pass defense showed both the man and zone defense, but there seemed to be more attempts at interception and teams were playing the man or zone until the ball was in the air. Defensive guards dropped back on certain types of passes under certain conditions and the center, as a rule, dropped back and covered weak side territory.

Special defenses were also developed for blocking kicks, especially when opponents were well within their own territory. Eight, and sometimes nine men, were used on the line of scrimmage to rush the kicker, especially when the kick was from the defensive team's goal line.

We might draw the conclusions that the line defense for the 1927 season was slightly more open or that double line defenses were more in favor than in previous seasons and that there was some hesitation of the ends and defensive backs due to the anticipation of lateral passes. Defensive linemen were drawn back into defensive territory on passes, supporting the theory of zone defense.

The 1928 season, as it has developed us to this time, has been more conservative in some respects than in the previous season. This is particularly true in regard to the defense.

At the beginning of the season there was considerable speculation as to just what effect the 1928 lateral pass rule would have on the use of the play. Last year the muffed lateral was an incompleted play. This year all lateral or backward passes of two yards or more which hit the ground may be recovered by either team but not advanced. Under these conditions it might be expected that there might be a slight decrease in the use of the double and triple pass and of the protected lateral itself. The change in the rules, however, has had no noticeable effect in the use of this play, for those schools which made use of the lateral pass last year as a definite ground-gaining play are continuing to use the play in the same manner

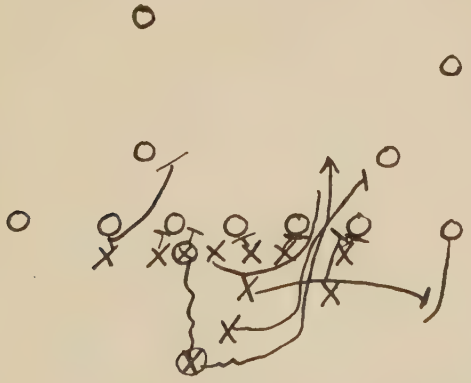

Diagram No. 1 shows a formation with an unbalanced line and a single wing back. The play that is shown from this formation is one that has been used very successfully in the conference during the past season.

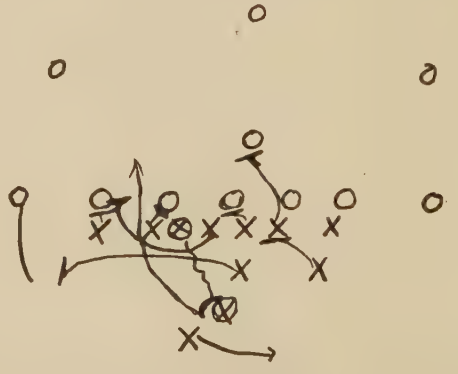

Diagram No. 2 shows the same formation as above in Diagram No. 1, but shows a strong short side play by the fullback using the fake pivot to the left half.

and with some new innovations. Those schools which were conservative in the use of the lateral pass last year have shown no inclination for its use in their schemes of attack.

In regard to fundamental formations, the unbalanced line with the single wing back and a tandem on the strong side is still in use, although the unbalanced line with the double wing back formation and a man in motion is being used more than last season and has been more generally accepted as a standard formation. The double wing back formation offers greater offensive strength on both sides and tends to spread the defensive line. The single wing back formation is particularly strong on one side, but this can be met by the defense unless a strong short side attack is developed.

One institution has retained the balanced line with the box formation back of center, while another uses the balanced line with a box formation to either side of center. The kick formation remains a standard or fundamental formation with all schools, because of its running, passing, and kicking strength.

The splitting away of the ends on both the strong and weak sides by most teams on all formations is quite noticeable again this year. The widening of the ends is valuable not merely from the standpoint of opening up the defensive line, which will permit an opportunity to hit the line for good gains, but because it also makes possible a running attack both on tackle and outside of tackle with lateral blocking in the line. The position of the point half or wing back is very important in this connection on inside and outside tackle plays.

While the huddle is used by possibly half the teams in the conference, yet it is slowly going into the discard. The cause for this is the time rule on the shift, which requires that all men must hold for one full second after coming out of the huddle.. Teams now are going direct to their formations and then calling the play, which eliminates any opportunity for an infringement upon the one second rule, unless, of course, the team elects to make a shift after calling the play or after having taken a set formation.

The types of rushing attack are practically the same as last year, stressing short end runs inside the defensive ends, fullback plunges from tackle to tackle with or without the pivot, also strong short side plays by either the fullback or halfback with and without the cross-block. The spinner play has been developed to a point of high efficiency on the part of certain teams in the conference. No type of attack today is complete without the fake or full spinner. Reverse plays have been much in evidence.

(*Concluded in January issue*)

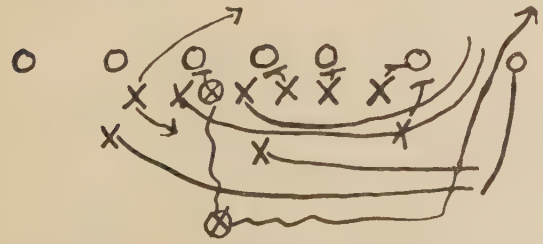

Diagram No. 3 shows a wide end run from the double wing back formation. The left wing back being in motion before the ball is passed.

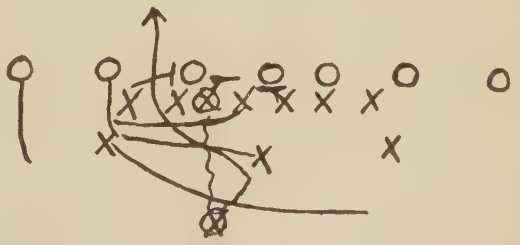

Diagram No. 4 shows the double wing back formation with the left half in motion before the ball is snapped. The fullback carries the ball through the weak side. A cross-block is used by the left end on the defensive guard, while the defensive right tackle is taken by the strong side offensive guard and the front half.

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The "Pivot Play" in Basketball

H. C. CARLSON, M. D.

Varsity Basketball Coach, University of Pittsburgh

(*National Intercollegiate Champions*, 1928)

THE pivot play at the foul line will be the most popular offensive play in basketball this year. The outstanding professional teams of the East have been using it for a number of years. I first noted it when the Reading, Pa., team used it, with Barlow at the foul line. He was a big, shifty fellow and a great ball handler. The pre-eminent New York Celtics now use the pivot play in a number of variations. They usually have Dehnert at the foul line. He is a very sturdy individual and knows what to do when he gets possession of the ball. He seems to know when to pivot and dribble in, when to give the ball to a man cutting, or when to throw it back for a shot, or into the back court to start the offensive anew.

Of course, the professionals have clever fellows, who can do things in basketball. But the fact that they choose the pivot play, from their knowledge of the game, makes it stand out as the play "par excellence." There is no play, however, that eliminates the necessity of thorough mastery of the fundamentals. Any team that is poor on fundamentals can hardly expect to go far, even with this outstanding play in basketball. We have, in the past year, seen teams representative of every class, using the pivot play. Independent teams from the rankest amateur up to the most polished professionals; scholastic teams from the grades up through high schools and to college, are using the play with varying dexterity and success.

The pivot man goes toward his basket ahead of the ball. He usually takes his position at the foul line, with his back towards the basket. To have a big man at this spot generally gives a good mark at which to throw passes. He may get away from the basket farther than the foul line, but this is not advantageous except in special strategy. Another variation is for him to work both sides of the basket and then move out to the foul line. However, it is more important to first get all the strategy standing at the foul line, and this will better emphasize the variations later.

One of the fundamentals of defense is to keep between your opponent and the basket. This allows the pivot man to have an unobstructed view of the ball coming towards him. If the defensive player gets in front of the pivot man, then a high pass and cut toward the basket means an easy shot. If the defensive man stands at one side, then the ball is passed to the opposite side and it is hard to stop a dribble into the basket without a foul. If the defensive man gets too far from the pivot man, the pivoter needs only to step one step away from the basket and he has a comparatively easy shot.

Individual Possibilities

The individual work at the foul line, therefore, requires a big fellow who is adept at handling the ball. He should be able to pivot well and be able to dribble in quickly and shoot accurately. Further, he should be smart enough to know when to make the play an individual effort or a team effort. The pivot man then should first learn how to pivot on either foot and dribble fast towards the basket. Next, he should learn to feint one way and to go the other way. With other teammates involved he should learn how to fake a pass and dribble in for a shot. Later, he will know instinctively what to do.

With one good big man to do these things well, a fairly good offensive system can be built. With a fair big man to feed to a good small man, a good offensive can be built. This involves only having a big man in offensive territory to harrass the defense. There need be no careless handling of the ball, for possession of the ball is the absolutely necessary detail of any offense. Various systems have been devised to keep the ball and the players moving before passing the ball to the pivot man. This comes after the development of the individual technique at the foul line.

Team-Work Possibilities

The team-work developing from the pivot play at the foul line involves the diagonal cut of men from the sides of the floor, past the pivot man, towards the basket. An example of team-work may be had by placing a man on each side of the floor opposite the center circle. The man to the left of the pivot man makes the pass to, and goes in

front of, to the right of the pivot man. The man on the opposite side of the floor, and to the right of the pivot man, cuts diagonally in front of, and to the left of the pivot man. The pivot man may pass to either of these two men cutting or may utilize his individual skill. The pivot man may also pass to another teammate who has worked around to a point in line with the basket and the pivoter. In this position the pivot man needs only to pass back and stand still, and he passively blocks the defensive man going out to get the shooter. Another possibility in keeping possession of the ball is for the pivot man to pass back into defensive territory and start a new offensive.

A guard may watch a side man closely, and if the guard follows the passer, after his pass to the pivot man, the guard automatically puts himself out of the play. This brings up the question of a legal block. After the pivot man returns the pass, he turns to go into the basket for the rebound. The pivoter makes no attempt to run interference towards the basket, but the guard may charge him from the rear. This collision facilitates the get-away of the man receiving the return pass from the pivot man.

If the pivot man does not pass to the first man cutting past him, deception is given to the offense. The pass can then be made to the man cutting from the opposite side. In executing the play in this manner there is a reproduction of a football cross-buck. This second pass also brings up the question of a legal block. It is apparent that with the possibility of collision a big man is needed to play the pivot position. This is in line with his duties as a constant target for passes from defensive territory.

The next point in teamplay, other than the diagonal cuts towards the basket, is the pass back for a shot. The defensive men do not go away from the basket as fast as they go in with the cutter. This often gives an offensive man an opportunity to get straight out from the basket for a shot. Combining the individual possibilities and the teamplay, presents a clever offensive.

The line-up for the pivot play at the foul line is very strong from a defensive viewpoint. The men are back in defensive territory for their cuts. When a man goes toward the basket, he has three or four men back of him, towards defensive territory. Possession of the ball is another factor in this system which emphasizes defensive values. It further weakens the offense of the opposition because they must watch the pivot man deep in their territory.

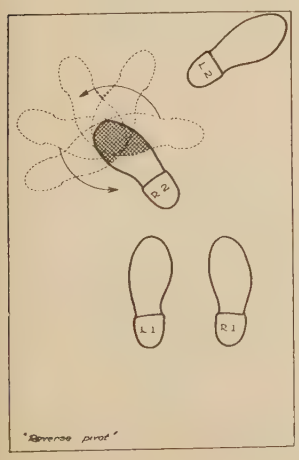
In my book, "You and Basketball," I have built up an offensive system, giving continuity and utilizing the pivot play. This offensive is revolutionary in type and forecasts a system that will be almost universal within the next few years. As I see it, this offensive is somewhat ahead of the defenses developed to date.

The Mechanics of the Pivot Man

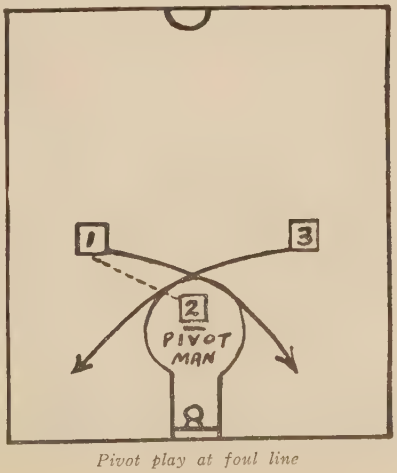
In addition to qualifications already mentioned, the pivot man must be a master of both the reverse and straight pivots. The mastery of the pivots must be accomplished before one can start on the mechanics of the pivot man at the foul line.

In reading this description you can visualize yourself as the pivot man. The basket is behind you and a man is located to your left and another to your right. They are practically even with the center circle or closer to you, but opposite each other. You face the ball, and when it is passed across

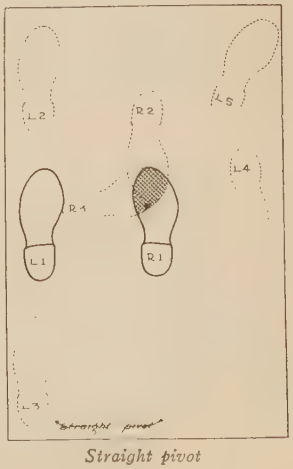
(*Continued on page 44*)



Reverse pivot



Pivot play at foul line



Straight pivot

Our pipe had gone out—we were disconsolate. We were confronted with the problem of preparing copy for another two-page ad. in the *Pentathlon*. We lighted up again, hoping for an inspiration, something out of the cut and dried rut. Suddenly—why not?

Best Sellers in Physical Education

Now we don't wish to fool ourself into thinking we are the only pebble on the beach. We don't know how other books are selling, but we do know that a gratifying proportion of our books have sold and are selling with satisfaction to the publisher, and we hope, to the authors.

Because it is one of the oldest on our list, we begin with Crampton's *Folk Dance Book* (1909) now in its 14th large edition. Of Caroline Crawford's four books, her *Rhythms of Childhood* (1915), in its 7th edition, may be ranked as a "best seller." Helen Frost's *Clog Dance Book* (1921) may easily be admitted: it is now in its 5th large edition with another printing looming up. Her *Clog and Character Dances* (1924) is knocking at the door with every likelihood of admittance. Mrs. Lincoln's *Festival Book* is like the perennials in our garden: along in February of each year it starts afresh. Now in the 6th edition and we must go to press again with it at once. Miss Hinman's five volumes on *Gymnastic and Folk Dancing* are "steady sellers": we print them often.

Coming down to the more recent publications, Bowen and Mitchell's *Theory of Organized Play* (1923) has far exceeded our hopes: 12,000 have been printed, while the *Practice* is close after. Prof. Bowen's *Conduct of Physical Activities* (1927) bids fair to take rank with the others. Our great regret is that the splendid gentleman and really great educator has not lived to see the success of these latest of his books.

Dorothy La Salle's two books, *Play Activities* (1926) and *Rhythms and Dances* (1926) have both already run through three large editions; new printings must be provided for at once. Her ability to arrange and grade the material in these two excellent volumes is shown by the cordial reception accorded them. Rice's *Brief History of Physical Education* (1926) bids fair to become the standard text on the subject. *Swimming Simplified, Revised and Enlarged* (1927) by the Sheffield sisters, although not two years old, is on the press for the third time. Staley's *Games, Contests and Relays* (1924) is in its 6th large edition: his new *Calisthenics*, much to our surprise, is another winner —already in the second edition.

"There are others," but we have selected these as indicative of the selling quality of our list. Some of the titles, such as Berry's *Philosophy of Athletics*, Brace's *Measuring Motor Ability*, and Lehman and Witty's *Psychology of Play Activities*, necessarily have a limited sale, but we get a great kick when someone comes along and says "Send me 20 copies for use in my class."

Rarely do we prophesy, yet we have a feeling that Miss Andersen's *Athletic Program for Elementary Schools* (1927) is bound to become a "best seller." The volumes in the *Athletics for Women Series* have started off surprisingly: three or four of these are sure to be winners. Prof. Nash's *Organization and Administration of Playground and Recreation* has surpassed our expectations: this is the kind of book that takes time to strike its gait—in time it also will be found in the column of "best sellers." *The Normal Course in Play* is also to be reckoned with: its steady and increasing sale shows that it meets a real need.

(Continued on opposite page)

A Breeze from the South West

This letter comes from the land of the sage brush and cottonwood:

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Psychology in Officiating

RICHARD REMINGTON

Detroit Northwestern High School

(Well known high school and college official)

PROBABLY the least known of the men upon the football field are the officials, and possibly the least liked; yet they are a necessary evil, if one wishes to look at it that way, and must be present. For the ordinary layman let me add that in seventeen years' experience officiating high school and college games, I have never found one official who was there for the stipend alone. They are there because of their inherent love of the game, and although mistakes and errors of judgment may be made, yet "honesty of purpose and fair dealing toward all" is their slogan.

There are various ways of handling a game, but all tend toward the same end—that is, assuming that officials are used who are capable, and very few today are otherwise. For the sake of brevity this paper will deal with the capable type only, and the reader must take this into consideration. Also the writer will deal only with officiating in high school circles, because the greater problem seems to present itself there. Boys of that age are in the formative period, and officials can go a long way toward preserving the right character and traits which crop out at that time of life.

The method of officiating with an iron hand has its advantages and disadvantages. The official is feared, his word is law, and there are no disputes to his decisions, but he is regarded by the boy as a tyrant, a slave driver, a master, and sad but true, he is not liked. The worst feature is that when one is regarded in this light, some boys will try to do things not true to the code, hoping to "put one over" on him. If they do they are happy, but their psychology is wrong and a wrong twist has entered into their train of thought—one that sooner or later must be eradicated if they are to be good, solid citizens.

Other officials use the pleading, persuasive method. This may work sometimes but in the end the boys will get tired of it and gradually lose their respect for the arbiter, with the result that they will gradually take the law unto themselves and go on with the game in their own way. Yet certain officials do succeed with this method. However, I believe that the few who do, succeed in spite of rather than because of it. These winning officials have personality plus or "it."

There is also the method of "let John do it." These officials never see anything until their co-workers have either called it or brought it to their attention. This might also be termed the easiest way, and although I do not believe in this method at all, yet I know one official who has used this method for eleven years and is still in the game. This man does, however, stand back of any decisions given by his helpers.

Again, we have the official who likes to hear the sound of the whistle or horn as the case may be. In one game a certain head linesman felt obliged to call offside play seventeen times. After the game one of the coaches went up to this man and said, "You learned to play quite a tune on that horn today!" An yet, no doubt, the official was justified in calling that number of decisions. However, an official should never invite fouls or go out of his way to look for something off color, in order to feel that he has earned his money.

Again, we have the sarcastic official, who gains his end, but gradually gets the player's mind into such a chaotic state by the continued use of flowing sarcasm and biting irony that he, the player, finally begins to "see red," loses all sense of the proprieties of the occasion, with the result that the game loses interest for both players and spectators. Of all officials this type is the least desired.

There is another type seemingly successful, but those who belong to it gradually drop out as the years pass by. It is the mode of adjustment, or in the jargon of the vernacular, the "evener." I will give one illustration. A big game was in progress, and a close one too. On a particular play it was "A's" duty to block in the opposing lineman. He was succeeding very well but had his left leg stretched out sideways as a prop. A certain player, whom we will call "B," saw the opportunity to cripple an opponent and fell full weight on this leg. A few plays later "B" was downed under a mass of players and "A," noticing the chance to retaliate, went

up and kicked "B" in the head with his cleats. The referee then spoke up, "Now that you two are even, cut it out the rest of the afternoon and play football." This remark showed very plainly that he had seen both infringements but penalized neither. If the official only realized it, he was the person at fault.

After years of experience and trial, the writer has come to the conclusion that the best method is a combination of some of those already given, plus a certain element of psychology applied to the game and to the players. This psychological effect has oftimes worked wonders, or to be more exact, has suppressed certain undesirable elements before they were fairly launched. The key to the whole situation is that an effect is produced upon the player's mind directly, but without his knowledge.

At the beginning of the game, when the coin is flipped, quarters are decided, and when nobody is in the center of the field but the officials and the two captains, the first step in this method can be "put across." The method of approach naturally depends on the personality of the official. Some officials merely give the impression of perfect self-assurance, acting as though they had all the confidence in the world in the players and themselves, and that nothing could possibly happen that was outside the law. On the other hand, some officials take this opportunity to gain the goodwill and confidence of the captains by a short, dignified talk, trusting that the impression thus made will be carried by the captains to the players. Personally, I use the latter method. The approach is somewhat like this: "Boys, you are captains of two well-coached teams, trained by men whose integrity and knowledge of the game I know to be of the best. For these reasons I also realize that you two boys have the utmost confidence in my own knowledge and that of the other officials. Whenever I have anything to say to your team I'll say it through you, and of course you will go by your rule and do likewise to me. Now play just as hard as you like, but play clean so you will not lose some gain by a penalty. Shake hands, and may the better team win. Let's go!"

One result of this one-minute talk is that the captains are ingrained with the idea that we believe in their knowledge and they believe in ours. Therefore they will think carefully before they dispute a point, and, by the time they have thought it over, we have gone beyond that issue, and the game goes merrily on.

Again, I may see something in the line that is within the law but might lead to a penalty or possibly trouble, or maybe the captain has complained to me concerning some issue. During the lull and in a voice so all the players can hear me, and yet seemingly speaking to the umpire alone, I say, "Mr. ——, I believe there is a tendency to hold (or whatever the case may be). The first time it happens, penalize them. Do not warn them." The players hear this, and thinking I am speaking for the other officials' benefit alone, as a consequence do not do it any more, or at least not for some time. This method can be used upon any infringement of the rules.

Another incident happened in a recent game which is, perhaps, worth repeating. It may help to point the case. A close, even, exciting game was in progress, one of those seemingly calm, peaceful games that may suddenly break out in turmoil if the officials allow it to drag. After a down, a boy of Team "A" lay on the ground, apparently injured. I went over to give him first aid and questioned him. He said that a certain opponent had kicked him twice over the kidney. I called to the opposing captain and asked him to bring over player ——. They came over, grouped around the fallen man, and then I talked to them in this manner. (Note—Always try to know the players' names and call them by name. It creates an atmosphere not attained in any other way. For the sake of designations here I'll call them by Smith and Jones.) "Smith has been kicked over the kidney twice by the same player, and now we all know who did it. Smith is not complaining for what has been done, but he doesn't want it to happen again, and I know that he will not complain unless it really does happen. However, all the officials are now watching carefully and if this thing happens again, Captain, I am sure it will be seen and you will be obliged to have one new player."

I might add that in this particular game there wasn't one single penalty following this incident, but of course that is 100 per cent perfection and cannot always be obtained.

Another point that perhaps has helped me considerably in a psychological way is the fact that I have had two years of medicine, and this has often enabled me to take care of minor injuries upon a field without calling

(*Concluded on page* 43)

Importance of Diagnosis and Immediate Treatment of Athletic Injuries

C. O. MOLANDER, M.D.

Varsity Trainer, University of Chicago

THE increase of participation in athletic competition during recent years makes the diagnosis and care of injuries in this field a matter of grave concern. Too often treatment is administered without a careful examination having been made, and as a result a serious condition ensues. There are many instances on record where an over enthusiastic coach or trainer has played an injured star man regardless of the player's future, and by so doing may have injured him for life. We can readily see what graveness this present day situation may assume if our coaches and trainers are not careful in the diagnosis and treatment of athletic injuries.

It is my pleasure to be associated with Professor A. A. Stagg, of the University of Chicago, fondly named by those who know him as the "Grand Old Man of the Midway." The number of star men he has to depend on are very few, and an injury to any one of them is a matter of serious concern to him. He will at no time play any one of his boys if disabled in any contest, even though he may lose the game, because the future of his boys is more important to him than the winning of any athletic struggle.

We should, consequently, consider all athletic injuries as serious, and in so doing we should be sure that a correct diagnosis is made and proper treatment immediately instituted. To drive home the importance of an accurate diagnosis, it is only fitting that we take a concrete example and show some of the methods employed. This, I hope, will prove the necessity of calling upon a physician in all cases where there is any doubt as to the type of injury involved. Let us take for example an athlete who has just recently injured his knee. Just how shall we proceed to make an accurate diagnosis and prescribe treatment?

Examination of Patient

A. Appearance and general condition of athlete.

Observe him carefully as he approaches you, noting his gait, the way in which he uses his injured limb, whether he is in great pain and feels faint. These are important points, for they may lead to the first indication as to the possibility of fracture or a severe dislocation.

B. History of injury.

Here inquiry as to the manner in which the accident occurred is of great importance. Was he tackled from the side, front, or rear; did he step into a hole and twist the limb; was he caught between two players going in opposite directions; was he running to the right or to his left, and at about what speed was he moving; did he attempt to jump over a tackler, and if so, did he twist his ankle inward or outward; is there any numbness or tingling remote from the seat of injury; and finally, find out whether the knee had been hurt previously. A history of this kind is essential in arriving at a correct conclusion.

C. Examination of the injury.

1. Inspection at large. Have the patient bare both limbs, and compare the injured knee with the normal. Just what shall we look for?

a. **Swelling.** Note whether the hollows on either side of the patella are filled in, and whether the normal contour of the knee has been obliterated. Note whether the swelling came on immediately or gradually. Is there any evidence of discoloration due to hemorrhage? Measure the circumference of both knees and remember that with a severe swelling and extravasation of blood there is always a possibility of fracture.

b. **Deformity.** Does the limb appear deformed, and is there any angulation above or below the joint? Note whether the limb is held rigid or loose, and if there is any mobility at the point of angulation.

c. **Position of Limb.** Is the foot everted, inverted, flexed, or extended? These points can be quickly determined by comparing both knees.

2. **Palpation of knee.**

a. **Points of tenderness.** Check all points of tenderness accurately, marking their location and noting any abnormal projections at the outer or inner sides of patella at joint junction. By so doing we can find out what

ligaments, tendons, bone, cartilage, or synovial membrane is involved.

b. **Method for careful examination of joint.** Place the foot of the injured limb between your legs, and then place your hands on either side of the knee joint. Move the knee from side to side and note whether any laxity of the joint exists which checks the internal and external lateral ligaments. Next flex the knee as far as it will go and note the number of degrees it will move; then extend the joint and see whether complete. This is very important, for if complete extension is not obtainable the semilunar cartilages or synovial membrane may be involved and caught between the anterior lips of the joint, which may prove to be a very serious matter. The last move in this procedure is to grasp the foot with the right hand, steady the leg with the left, and then rotate the foot inward and outward. If pain is elicited within the joint and there is any laxity, it is possible that the crucial ligaments are involved. Next place the limb in a relaxed position and move the patella around, and then press it against the femur forcibly. Note whether it moves freely, whether it hits the femur with a snap, and whether it rebounds quickly. If it does, it is possible that there is fluid within the joint proper.

c. **Sensation and reflexes.** In order to eliminate the possibility of nerve injury, determine whether all sensation is present, and whether all reflexes are normal.

d. **X-Ray and laboratory findings.** In all severe injuries it is always a safe procedure to take an x-ray picture and eliminate the possibility of fracture, for even though we may not be able to elicit crepitus, there is always a possibility that we may have what is termed a joint sprain fracture, the recognition of which will change the type of treatment and aid in a more rapid recovery. A good rule to follow is "When in doubt, always x-ray."

With an effusion into the knee joint, it is well to do a paracentesis to relieve pressure and to quickly get rid of the fluid.

With the above information, we are able to make an accurate diagnosis and treat intelligently. It can be readily seen from the above that one who is not trained as a physician is not competent to make a clean-cut diagnosis, and that it is only fair to the athlete that such a trained observer is called in consultation on all cases where there is any doubt relative to the diagnosis. By being careful and following this advice, more parents will permit their sons to play, knowing that their boys will in every instance receive expert care. Football will then continue to live and will not be criticized as harshly as heretofore. More attention, therefore, should be paid in securing an accurate diagnosis, for then the treatment is relatively easy.

D. Sprains and Strains.

Before saying a word about treatment, it is wise to discuss briefly strains and sprains, showing that they are not as simple a matter as the terms imply. Just what is a strain, and how does it differ from a sprain?

By the term **strain** we mean just the simple overstretching of a muscle, ligament, or tendon without tearing, with which there is no swelling, a slight pain, some stiffness, and very little loss of function. With a **sprain,** however, there is real pathology. It is a condition where there is more or less tearing of the muscle tendons and ligaments, with possible involvements of the bone cartilage and synovial membrane, and may be accompanied by a dislocation or fracture. Here we find severe pain, swelling which comes on quickly due to hemorrhage, and later serious effusion into the surrounding tissues and possibly into the joint.

Sprains may be complicated as follows:

A sprain fracture, which means that there is injury to the bone entering the joint. If such is the case, the course of treatment would differ.

A sprain dislocation, with which there may be semi-luxation.

Injury to nerves, which may lead to a chronic atrophic neuritis, and, if not recognized, may cause rapid muscle atrophy.

A hematoma, which may be venous or arterial. If extensive, incision with ligation of bleeding vessels and enucleation of the clot is indicated, and will hasten recovery.

There are **sequellae** following sprains which in certain instances are preventable and in others unavoidable. Those which are preventable are stiff and painful joints, atrophy and muscle wasting, persistent pain, crippled and deformed joints, muscles and tendons improperly united, and ankylosis. The unavoidable **sequellae** are local paresis, ossifying myositis, osteoarthritis, and loose bodies in joints.

From the above it can readily be seen that a sprain may become a very serious matter, and that a **correct diagnosis** should be made and the right treatment immediately instituted.

(*Continued on page* 42)

Natural Activities on Apparatus

J. H. McCULLOCH

Professor of Physical Education, Michigan State Normal College, Ypsilanti

IN presenting this material on the use of apparatus, the writer has attempted to do away with anything in the nature of a formal program, and it is his belief that a program of natural activities may be set up using the usual gymnastic apparatus, and that it will measure up fairly well to the aim set up by Dr. Williams—"Physical Education should aim to provide opportunities for the individual to act in situations that are physically wholesome, mentally stimulating and satisfying, and socially sound."

The program of activities may be particularly useful when compelled to work inside and where time and space are limited.

The following immediate objectives should be kept in mind:

(a) Attaining motor skills. Handling the body in fundamental skills.

(b) The vigorous use of the large fundamental muscles that will stimulate organs of circulation, respiration, elimination and assimilation, and contribute to developing a healthy organism.

(c) Self-motivated activity on part of the group.

(d) Wholesome emotional habits and attitudes should be sought.

(e) The exercises should be recreative.

ATTAINMENT OF OBJECTIVES

Objective (a) may be secured by practice and instruction, and the activities should be such that improvement will take place fairly rapidly to hold the individual's interest. The moves should not be too difficult for the average pupil.

Objective (b) is best attained by activities involving natural movements, and may be secured by such exercises as running, jumping, climbing, lifting, throwing. There should not be such delay between movements and their execution should not require much time. Groups should be kept small in number.

Objective (c) may be obtained by letting leaders set movements, or allowing individuals to execute movements that they desire, or play follow leader. The leadership should be changed frequently.

Objective (d) may be secured by allowing as much freedom as possible on the part of the group in selection and keeping up interest by variety of movements and changing apparatus frequently. Exercise should be satisfying.

The securing of objective (e) depends on maintaining interest, and consequently one must choose activities that are familiar. Do not aim for too much form or precision of movement. Allow as much freedom as possible without disorder. Good emotional attitudes must be attained in order for the work to be recreational. The activity should meet the physical needs of the individual. It should be objective in nature and one in which the consciousness of the individual is lost sight of.

The work if made interesting and enjoyable will have a much greater carry over. As the average class provides for only one-third to one-fifth the time that should be spent on an activity program, this carry over value assumes great significance in a school program. In developing good emotional habits and attitudes we tend to develop a carry over and do away with the dread of a "gym" period or other activity in later life.

From the standpoint of organization, squads should not have over ten members. If there is not sufficient apparatus available to keep the number in the squad within this limit, additional squads may be organized along the line of track activities.

The activities should be changed at about ten-minute intervals. All pupils in a squad should be given opportunities for leadership as well as followership.

After the group has become familiar with various movements they should be encouraged to devise new ones.

Before taking up the series of exercises, it may be well to offer the following general suggestions:

Safety Man

Care should be taken to safeguard the performers, and each individual should "spot" or act as safety for the succeeding individual. On some moves it may be desirable to have two men act as safeties. The safety men should be instructed to stand in a position wherein they can be of real assistance when necessary. A common mistake is to stand too far away. They should realize that a man falls quickly and they cannot step in and catch him unless in position to do so. Another precaution worth while is to instruct them to aim simply to break the fall and ease the individual down so as to avoid injury. It is not necessary to attempt to keep him clear of the mat. The performer should not attempt an exercise of any difficulty unless the safety man is in place.

Performer

A suggestion to the performer is to carry the exercise through. Flinching after the

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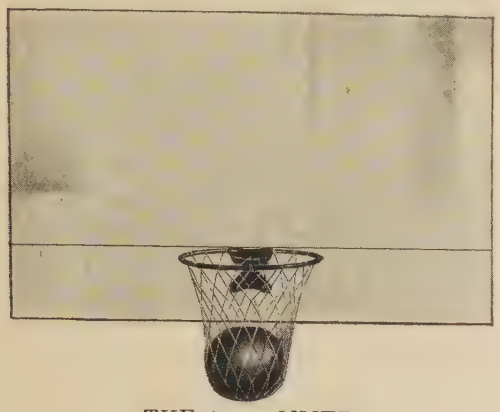

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exercise has been started is probably responsible for more spills than any other one thing. In baseball injuries are frequent from hesitating after starting to slide.

Don't coax people to try a stunt, as it tends to develop unfavorable attitudes on the part of the individual.

Appoint leaders to help in getting apparatus placed properly on floor and removing same after class, and change these leaders so that all assume the responsibility.

Do not let people use apparatus in street clothing. Hard soled shoes will soon scuff up the bars so that it is difficult to work on them smoothly. Leather covered apparatus and mats are also given unnecessary wear and tear in this way.

Suggestions for Side Horse

Place horse with the neck to the left of approach. You then have in order neck, saddle, croup.

The side you approach from is the near side; the opposite is the far side.

The two axes are the long axis running lengthwise and the cross axis, which is at right angles to the long axis.

Turns are similar to facings and may be quarter, half, three-quarter, or full. Circles are movements of the legs or body about the apparatus. Leg circles are best illustrated by movements on the horse such as swinging one or both legs from front to back position, for half circle, or completing movement to starting position for full circle. A body circle may be illustrated by a giant swing on high bar, in which the body revolves around the bar. The direction of turns or circles is determined by placing a clock face up on floor. Movements with the hands of the clock are Right (R); against the hands of the clock are Left (L).

Placing clock to the left and facing performer, the movements clock-wise are front, counter clock-wise back, such as a front roll or a back roll.

A right or left vault is determined by the right or left side of individual and apparatus. Legs passing to right for R vault; to left for L vault. The execution may be broken up into approach, mount, dismount and retreat. It may consist of only approach, dismount and retreat, with no intervening movement, and most of the movements suggested are of the latter type.

(Continued in next issue, with illustrations as in Mr. Riskey's article on Tumbling)

Posture Plays in the Grades

MARY E. CLARKE

Division of Orthopedics, Detroit Public Schools

AT THE annual convention of the Mid-West Society of Physical Education, held in Detroit, May, 1928, the program of the Orthopedics Section included a demonstration designed to show some of the posture correlation work that is being done in the Detroit schools.

Posture training, as such, may be the work of the Health Education Department, but posture interest, posture stimulation, posture intelligence, is surely the active business of the whole school. One method of correlation has taken the form of writing and producing posture plays, two of which were presented at the convention. One was written by a girl in the 7B class at the Doty School. It was chosen as the best that was written by any member of the class and was then "produced" in the auditorium, the whole class working together on it and making suggestions for improvement. The other play was worked out as a class project from the beginning in the auditorium at the Dwyer School, the first scene by a fifth grade class, who also worked out the stage presentation, the second scene by a sixth grade class.

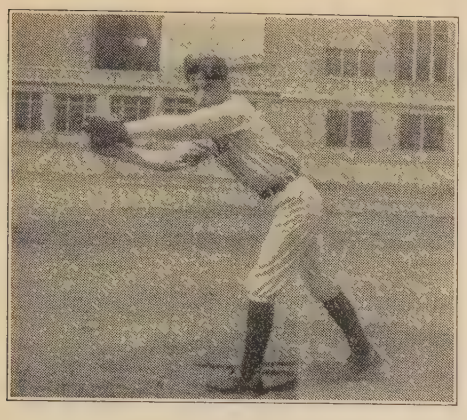
Winners of posture contest –Hubert School

The theme of the first play emphasized the rewards of good posture, showing the disappointment of a boy who was not chosen to compete in the track meet, because habits of poor posture prevented him from doing his best. With the help of a loyal friend he worked so hard to improve his posture that a year later he not only made the team but won the hurdles amid exciting cheering of his school mates. The other play, written by children two years younger, was less realistic, making use of elves, fairies, and the "crooked man." Instead of emphasizing the rewards of good posture, it showed the bad effects of poor posture, an attitude of mind typical of younger children, but gained its merit by bringing out the fact that good health habits, proper food, sleep, play in the open air, are just as important as exercise in maintaining good posture.

It must be remembered that the plays were written by the children, the ideas were theirs and were worked out with the help of the auditorium teachers. Also the plays were not produced especially for the convention. They were a part of a posture play project which had already been completed in a group of sixteen schools, each school working on several plays in different classes and the best play in each school being chosen to be presented by the original cast in a neighboring school. Needless to say, this aroused much interest and enthusiasm among the children, and principals and teachers were most helpful and cooperative.

Other correlation work is being done as follows:

Auditorium—Posture films, shadowgraphs, living pictures.
Art—Posters, study of famous paintings and sculpture.
Literature—Paragraphs, stories, poems, jingles.
Writing—Copying poems and stories done in other classes and at home.
Home Room—Correct posture (standing to recite, sitting, writing), charts for individual and group check.
Science—Stories on life and habits of animals. Stories on life and habits of man. Trees growing straight.
Household Arts—Relation of proper diet to growth and posture. The effect of clothing and shoes upon posture, as well as the effect of posture upon one's clothes.
Music—Posture songs. In one class the children decided to be "upright" pianos.
Posture contests of various kinds.
Photographs—1. Winners of posture contest, Hubert School.
2. Good posture in athletics, Marr School.
3. Good posture in athletics, Lingemann School.



Good posture in athletics—Marr School

TWO POSTURE PLAYS

No. I—BOB'S LESSON

CHARACTERS

Bob Livingston . . . . Herbert Cohen
Alice Livingston . . . . . Alice Rich
Mrs. Livingston . . . Catherine Lyday
Jim . . . . . Arthur Disner
Carol, his sister . . Carol McClelland
Judge at field meet . . . . . Bill Shaw
Children watching the meet.

SCENE I

Time: Now Place: Bob's home

Bob, Alice and Mrs. Livingston are sitting in the living room, reading.

Alice—Bob, you're sitting just like the letter "C."

Bob—Oh! I forget. But, sis, I can't help it.

Alice—Why, we were talking about posture this very day in school.

Bob—Yes, Miss Parker says exercises will help, but what exercises are there to do? They're all so stupid. But, say, did you see Jim jump that hurdle? That was splendid! I wish I could do that. I think Miss Parker was unfair to keep me out of the meet.

Alice—Why, Bob, she was perfectly fair. If you would only try to sit up straight and stand up straight, you might be able to jump hurdles just as well as Jimmy.

Mrs. L.—Bob, is there anything we can do to help you in your school work?

Bob—I guess it's myself, mother.

Mrs. L.—Do you suppose Jimmy could help you?

Alice—Oh yes! Mother; and couldn't Carol come over too?

Mrs. L.—Bob, why don't you call and see?

Bob—All right, mother.

(He goes to telephone. Alice stands beside him.)

Bob—Longfellow 5432, Sis?

Alice—Yes.

(Bob gives number.)

Bob—Hello. May I speak to Jim? Hello, Jim. Anything to do tonight? Can you come over? (Pause while Jim goes to find out.) Oh, all right. That's good!

Alice—Let me talk to Carol.

Bob—Wait a minute; Alice wants to talk to Carol.

Alice—Hello, Carol; can you come over tonight with Jimmy? I have so much to tell you and we could have the most fun. Oh, that's fine! Hurry over. Bye. Oh, mother, she can come! I'll run upstairs and fix my hair. (Exit Alice.)

Mrs. L.—Bob, will you help me straighten the room?

Bob—All right, mother. Don't you think Jim's a wonderful boy, mother?

Mrs. L.—Yes, I'm glad that you know him.

Bob—He's so good in his school work. Mother, I'm going to try my very best to do just as well as Jim.

Mrs. L.—I know you can, son, if you'll only try.

(Enter Alice. A bell rings.)

Alice—Oh, there's the bell!

(Alice and Bob go out. Mother picks up a book.)

Carol (from off stage)—Arrived at last!

Bob (laughingly)—Welcome to my humble abode.

(Children enter.)

Mrs. L.—Good evening, children.

All—Good evening, Mrs. Livingston.

Alice—Oh, Carol, won't you come upstairs? I have the sweetest dress to show you!

Mrs. L.—Excuse me, boys; I'll go into the study and read.

Bob—Surely, mother. Have a seat, Jim.

Jim—What seems to be the matter, Bob? I thought you were the best in the class in Arithmetic and English.

Bob—Well, you see, Jim, I want to be in the meet and jump hurdles, but I don't seem to be chosen for those things.

Jim (after a little thought)—I think your posture has a lot to do with it. Look at your position now. Why don't you sit up straight? (He pushes Bob into a good sitting position.) There! Do you know the seven points of posture?

Bob—Why, yes—feet parallel and—a lot of other things, but I don't seem to remember them. But they're not important, anyway, are they?

Jim—Of course they are. I'll help you. Just do as I say.

(Enter girls.)

Alice—What are you doing, boys?

Jim—I'm teaching Bob the seven points of posture.

Carol—Oh, that's good! They will help him a lot.

Jim—Feet parallel, weight on balls of feet, knees relaxed, abdomen in—(he gets up and helps him put his abdomen in)—head up, chin in. Alice, will you get the yardstick?

Alice (from off stage)—Mother, do you know where the yardstick is?

Mrs. L. (from off stage)—It's over in the corner, dear.

(Alice brings yardstick in.)

Jim—Head on line with shoulders, hips, knees and ankles. How is he, Alice?

Alice—He has a perfect position now.

Jim—That's very good for the first time. Exercises will help, too. (Bob looks disgusted.) Do you remember the exercise we had in school today, where you sit on the floor and touch your head to your knees?

Bob (crossly)—No.

Carol—Oh, I'll show you. (She does it.)

Jim (as Carol does it)—The object there is to touch your head to your knees without bending them and come up to a good sitting position each time.

Carol—Now you try it, Bob.

(Bob tries—bends his knees.)

Bob—I can't do it.

(Jim puts his hand on Bob's knees.)

Jim—Now try it.

(Bob tries once more.)

Jim—That's enough for the first time. Do you remember the day we went riding in the country on our bikes?

Bob—Yes.

Jim—Well, there's an exercise similar to that. It goes like this. (He does it, bicycling; then Bob does it.)

Jim—All right. What happened while we were riding?

Bob—Didn't we have a flat?

Jim—That's it.

Alice—I know the exercise for that. (She does it.)

Bob (watching)—That's just like pumping a tire.

Jim—The thing to remember there is to keep your knees straight and come up to a good standing position each time.

Carol—Let's all do it.

(Jim counts to ten; corrects Bob's posture.)

Alice—We had an exercise in school for your shoulders. Here it is. (She does shoulder exercise.)

Jim—That's a good one, too. There you must remember to keep your elbows on a line with your shoulders and your head up and back.

Alice—Do it with me, Bob.

(They all do it.)

Jim—The last exercise you may do is a relaxation exercise. Here you must remember to keep your arms relaxed. I'll count while you do it.

(He counts.)

Jim—Why, I never realized how late it was. I guess we'll have to go, Carol.

Carol—How the time does fly!

(She and Alice run out.)

Bob—Jim, you're a wonderful friend and I want to thank you for the help you've given me.

Jim—That's all right, Bob; I'd do it for you any time.

SCENE II

Time: One year later Place: At the Field Meet

A crowd of people are straining at the rope, to see the racers.

Alice—Oh! Mother, here they come.

Carol—Jim's ahead! Come on!

Boy in crowd—No, Bob's ahead! Yeah, Bob!

(Bob comes in about a foot ahead of Jim. Wild cheering from the crowd. The Judge brings in Bob.)

Judge—(Pins medal on winner.) Good work, my boy.

Jim—Congratulations, Bob. You see, good posture does help.

(Cheering - Curtain)

Good posture in athletics—Lingemann School

No. II—THE CROOKED MAN

A one-act play in two scenes. Scene one was written by the fifth grade of the Dwyer School, Detroit, Michigan. Scene two was written by the sixth grade. The stage presentation was given by the fifth grade.

ACT I—Scene 1

Characters—Mother
George
Mary
Children from the Crooked Home
Crooked Man

Scene —Home of George and Mary
Mother sits sewing. Children enter on return from school, very excited.

Mother—Why, children! What makes you so excited today?

George—Oh, mother, we just saw the most crooked man you can imagine.

Mary—He looked so very queer. His back was so crooked that it looked almost like the letter "U" turned upside down.

George—I wonder why he grew so crooked, mother?

Mother—I am afraid you will be like him if you do not straighten up. You are getting so round shouldered it really worries me.

(George is slouched down in a chair, reading.)

George—I don't see what difference it makes whether I sit up straight or not. It's more comfortable to sit this way.

(Mother is grieved.)

George—There, there, mother! I didn't mean to hurt your feelings. I'll straighten up when I'm a man. It's so hard for a boy to remember.

Mother—I'm afraid it will be too late then.

(Crooked man is passing the house. Mary spies him and calls out excitedly.)

Mary—Oh, mother! Come here quick. Here comes the crooked man we were telling you about.

(Mother, Mary and George watch the crooked man from the window.)

Mother—George, do you know why that man is so bent? Can you think of any reason?

George (after thinking)—Mother, is that what happens when we don't stand or sit straight?

Mother—Yes. When you are growing your bones grow the shape you make them. I knew this man when he was a boy. In fact, we were in school together, and he would never try to stand or sit as he should. Our teacher talked very seriously to him.

Mary—But, mother, he must be much older than you.

Mother—No; in fact he is quite a year younger than I.

George (very thoughtfully)—I see now. Please, mother, always tell me when I get careless.

Mary—Mother, before we go back to school will you tell us the rhyme about "The Crooked Man"?

Mother recites—

"There was a crooked man and he walked a crooked mile;
He found a crooked sixpence against a crooked stile.
He bought a crooked cat, which caught a crooked mouse;
And they all lived together in a little crooked house."

At close of recitation Mother says—

And now would you like to see the children from the crooked house?

(*Concluded on page* 40)

Progression in Tumbling Stunts and Acts

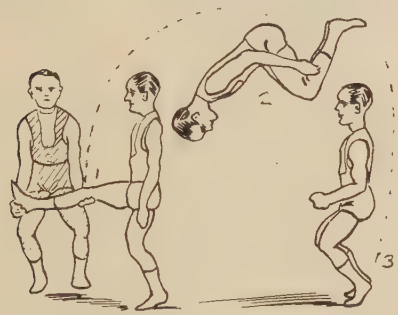
EARL RISKEY

Supervisor of Physical Education, Ypsilanti, Michigan

DOUBLE TUMBLING STUNTS—SIMPLE

(*Continued from November issue*)

25. Ankle Flip between Legs.
    a. B lies on back, brings knees to chest and wraps arms around legs (all tucked up in a ball).
    b. A straddle-stands over him and grasps ankles.
    c. A lifts him off the floor and throws him forward and up.
    d. B undoubles and alights on his feet in front of A and about four feet ahead.
26. Legger.

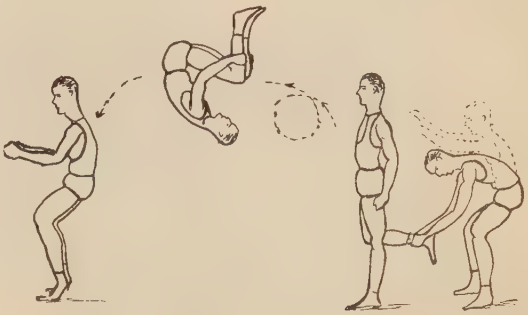


    a. B stands with his right side towards A's front, and right leg raised.
    b. B squats down with his left leg and springs up quickly, A at the same time throwing B's leg (which he has grasped) up and over.
    c. This makes a flip for B. Get the rhythm of down, up, and over.

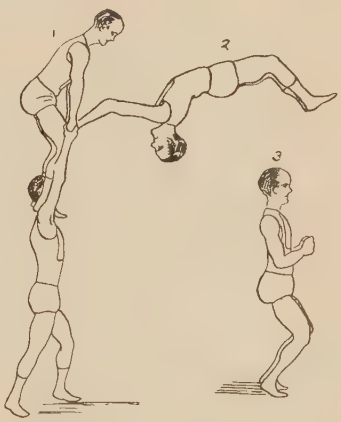
DOUBLE TUMBLING STUNTS—DIFFICULT

Here are given some of the very difficult stunts. A great deal of preparation and everyday practice is necessary to perfect these, and the two individuals must work in perfect harmony as a team. When trying anything for the first time it is well to have a third party to assist. The events are listed in the order of their difficulty.

1. Run up Back Mount to Shoulders.
    a. A stands in stooping position, elbows on thighs. Get a good brace.
    b. B runs from the rear, takes off with one foot, and steps on A's back.
    c. B's next step is higher on A's back, and so on up until he is standing on A's shoulders, A having straightened up.
2. French Flip.
    a. A stands in back of B, who has bent his leg backward.
    b. A grasps this leg.
    c. B squats momentarily and jumps upward, getting spring from left leg.
    d. A pulls up on the bent leg and flips B onto his feet.

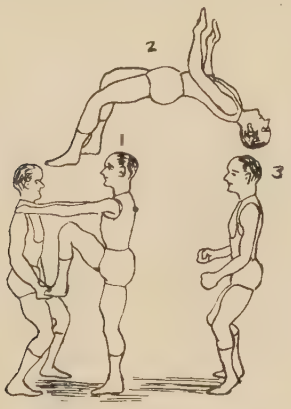


    e. B thus makes a front flip, alighting on his feet.
3. Front Arm Flip from Stand on Shoulders.
    a. B stands in front of A and mounts to A's shoulders by Jump Mount.
    b. Keeping hold of each other's hands, B dives forward slowly and easily, A's arms supporting him.
    c. B alights on feet.



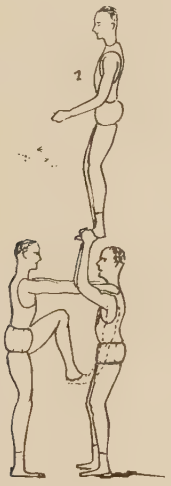
    d. This in itself is not difficult but leads to a free front flip. In a free flip, the partners do not have hold of each other's hands. The top man must perfect his front flip on the ground before attempting to do it off the shoulders.
4. Pitch Back.
    a. A and B stand facing each other about six feet apart.
    b. A stands with left leg a little forward and braces with right.
    c. His hands are locked by interweaving the fingers. This allows a place for B to step into.
    d. B steps forward, places hands on A's shoulders, steps into A's hands and springs straight upward, keeping very close to A.
    e. After springing up, B stiffens the leg used to step in with. This allows leverage for A to turn B over.

f. When B is high in the air he falls backward and A flips him over by means of a



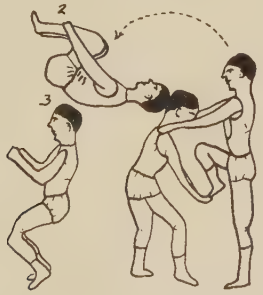
quick upward pull on the leg. B alights on his feet in the original starting position.

5. Pitch, Feet to Hands with Turn.



a. Stand facing each other as for Pitch Back.
b. B steps in and up just as for Pitch Back.
c. A throws B so his feet are a little higher than the shoulders.
d. B does a half turn, alighting in a standing position in A's hands, facing the same as A.

6. Pitch to Shoulder Roll.



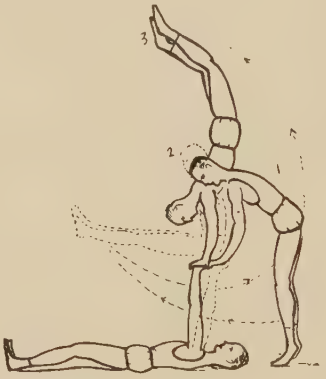
a. Stand and mount same as in the two preceding events.
b. B keeps his hands on A's shoulders, bending as he goes up.
c. He merely does a forward roll on A's shoulders and back, A bending forward and making a good back for B.

7. Dive into Arm Balance.
a. A lies on back, arms raised, legs spread.
b. B stands over A and they grasp each other's arms.
c. B springs off one foot, the other leg throwing his feet up.
d. This brings the two into a double arm balance, explained before as a simple stunt.
e. After this has been perfected, B stands about twelve inches back and dives to the same position. Considerable practice will enable B to get a long or high dive into A's arms.

8. Arm Balance Over Head.
a. Stand facing and take hold of each other's upper arms.
b. B now jumps up straddling A's waist.
c. A bends forward until B's head almost touches the floor.
d. A straightens up quickly, throwing B overhead. They keep the arm hold. This throws B upside down and they catch a balance.
e. To assure success in this stunt, B must keep close to A on the throw up. B can twist out of this position or roll down on A's back. (The roll is more difficult.)

9. Rear Straddle Body Flip.
a. B does handstand on floor and A walks up close to him and turns with back to him.
b. B comes down from the handstand astraddle A's waist, to the rear and upside down.
c. A takes hold of B's ankles and leans quickly forward, at the same time pushing down hard on B's ankles.
d. This pulls B from the position with hands on floor and flips him over A's head, B doing almost a back roll on A's back and shoulders.

10. Hand to Hand Stand (low).



a. A lies on back and raises arms.
b. B stands near A's head and they take hold of hands (A has wrist grip on B).
c. B puts all his weight on A's arms, having his feet parallel and over A's body. He really is in a sitting position over A, all the support being with the arms.
d. B presses into a handstand on A's hands.

11. Hand to Hand Stand (high).
a. A and B standing, B in front.
b. Jump mount (described elsewhere) to sitting rest.
c. B presses up to handstand on A's hands.

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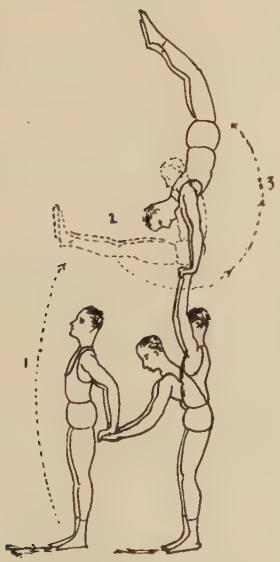

12. Back Roll to Handstand.
    a. Both standing, B in front of A with hands over shoulders and grasping A's hands.
    b. B takes feet off of floor and makes a back roll on A's chest, A supporting B with his arms.
    c. At the height of the roll, B straightens his arms.
    d. A squats down slightly and in this way gets under B.
    e. By straightening the arms, A pushes B up to the handstand.
13. Chest Roll up to Handstand.
    a. A and B take standing position, A in front with hands over head and leaning back.
    b. B takes hold of A's hands.
    c. A bends forward and pulls on B's arms. This brings B into a chest roll on A's back.
    d. By doing this quickly, B will be thrown high and A can get under him and they can catch a hand balance.
14. Back flip off Shoulders.

    a. B mounts onto A's shoulders either by a Jump Mount, Thigh Mount or Run up Back.
    b. A stands in a slightly squat position, B standing straight.

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c. B does a back flip, A assisting by straightening up.

15. Head to Head Stand.
(It goes without saying that one must first learn to do the headstand on the floor, without support by the hands.)
a. Stand facing each other, straight palm grasp. A should have a rubber doughnut on the head, held by an elastic band under chin.
b. B jumps high, assisted and supported by A's arms.
c. B places head on doughnut.
d. The palm grasp is released as soon as B catches his balance.
e. At the proper time, both can bend their necks and B can roll down A's back.

16. Belly Roll up to Handstand.

a. A lies on back, body straight.
b. B lies on back on top of A, with head below A's chin.
c. B reaches over his shoulders and grasps A's hands.
d. B does a back roll on A's chest and comes to a handstand on A's hands. (Considerable timing is necessary to perfect this.)

17. Little Cannon Ball.
a. B does headstand.
b. A takes stand position at front of B. Latter's legs lean against A's shoulders and as B supports self on head they grasp hands.
c. A quick jerk by A pulls B upward into a handstand over head. (A must get under B for the push up.)

18. Big Cannon Ball.
a. B lies on his back, arms up and legs straight.
b. A takes straddle stand in back of B's head and they grasp hands.
c. A is about two feet back of B's head.
d. A lifts on B's arms, B doubling his knees to chest. This swings B in between A's legs.
e. As B swings forward he is carried up past the chest and head, and goes into an overhead handstand.

SHORT TUMBLING ACTS

By combining the various events in tumbling, short acts can be worked up. Several such acts are given here and an endless variety of others can be put together from the material given. If two individuals are working together they can do one stunt. Stop then, see what position you are in and try to construct something from that position. Several of these acts can be combined with individual stunts between them. Thus it is possible to use any amount of time desired.

ACT I

1. Double ankle roll forward and backward.
2. Finish with A on back and B standing.
3. B steps onto A's hands and jumps up into Straight Arm Support.
4. A raises legs, B takes hold of feet and handsprings off; A comes to feet by means of a back roll.
5. Do a forward roll, bringing each together. A stays on back and B advances and does knee balance.
6. From knee balance to arm balance.
7. B rolls forward to floor, then comes back to arm balance by means of a back roll.
8. B lands on feet astraddle A; lifts A to feet, and B goes into arm balance overhead.
9. Roll down on A's back, lock arms and do back roll over A. This brings A and B facing each other.
10. A drops back as for back roll, but lies on floor. B does belly pitch.
11. A keeps perfectly stiff and B grasps A by neck from rear and lifts him up to standing position.
12. Both drop to knees and continue on to chest rolls and into headstands.
13. Push up from headstand to handstand.
14. Come down to chest roll, feet through hands and kip.

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ACT. II

1. Handstand walk.
2. Camel walk. Finish by B lying on stomach, A rolling forward.
3. B does fish flop. A kips to feet.
4. A walks to B, takes hold of B's ankles and makes an ankle toss.
5. B runs and jumps into A's arms, doing a sitting flip.
6. A rolls forward as B is alighting from the flip. A is lying on back with knees up, and B does handspring off his knees.
7. After alighting from the handspring, B does a back roll into handstand.
8. B falls stiffly from his handstand (falls as though he would alight on stomach).
9. A steps up and catches his feet and tosses him into a wheelbarrow flip.
10. Both do handsprings.

ACT III

1. Double back bend.
2. Wheelbarrow flip by B .
3. On alighting from the flip, B does a handspring with legs spread, and A dives over.
4. As soon as A dives, B pushes into handstand and walks toward A.
5. B comes out of handstand by rolling.
6. A gives him leg flip.
7. Legger.
8. Buttock flip.
9. Pitch Back.
10. A does back handspring after pitching B on the pitch back.

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Extra-Mural Athletic Competition for Women and Girls

(*Concluded from page* 8)

male administrators realize that in these matters we must be guided by and must back the women who are in charge of the physical education program for women, and I want any of the people who may be here from the universities to realize that this is

not an official statement at all. It is just my personal views. The women know a great deal more about the formulation of the problem than I do, and I shall, of course, back and support their efforts toward arriving at the end they believe to be desirable.

Posture Plays in the Grades

(*Continued from page* 34)

(George and Mary jump up and down with glee.)

George and Mary—Oh, yes, mother, we would.

Mother—They said that they would come at once.

(Crooked men appear, walking in stooped position, and recite)—

"There was a crooked man, and he walked a crooked mile.
The poor man couldn't straighten up; he was crooked all the while.
The reason he was crooked was because, when he was small,
He wouldn't try to stand up straight or sit up straight at all.
And now that he is a grown man, he wishes he had spent
More time in growing straight and fine, so he would not be bent."

(Crooked men leave stage in same queer position. Mary, George and Mother watch them leave.)

Mary—Mother, don't you think it would be nice to call all the Elves and Fairies to help the Crooked Man?

Mother—Yes, that would be just splendid. Let's call them now.

ACT I—SCENE 2

Scene 2 opens in the home of George and Mary.

Characters—Crooked Man, George, Mary, Mother, Elves, Fairies, Soldiers.

A dance by the Elves and Fairies.

First Elf—I am the Elf who can make your back straight. Just watch me and see. (Exercise for back)

Second Elf—Look at me and see how straight your shoulders may be. (Shoulder exercise)

Third Elf—Were you ever a soldier?

Crooked Man—No, I tried to join once, but they wouldn't let me because I didn't stand straight.

Third Elf—Would you like to see my soldiers?

Crooked Man—Yes, I would.

Third Elf—Attention! Forward march!

Third Elf—And now my soldiers will tell you what they did to grow straight and strong.

First Soldier—I believe that I should be as tall as I can at all times while standing or sitting.

Second Soldier—I believe that I should always be standing on both feet and keep them pointing straight ahead when I stand, walk or run.

Third Soldier—I believe that when I find myself drooping or slouching while standing or sitting that I should straighten up and stretch myself to my full height.

Fourth Soldier—I believe that I should straighten up and sleep with my back straight.

Fifth Soldier—I believe that it is a good plan to study my own posture before the mirror.

Sixth Soldier—I believe that I should eat at least one vegetable every day besides potatoes.

Third Elf—And now would you like to march with my soldiers?

Crooked Man—Indeed I would.

Third Elf—Forward march.

Crooked Man—I can't march. My feet hurt me.

Fourth Elf—No wonder your feet hurt you when you wear gym shoes all the time. If you wore proper shoes you would be able to march like a soldier. (Elf shows foot exercise)

Crooked Man—I never thought of that. I am surely learning a lot today.

Elf—We have all done our part, and we hope that you will remember to do yours. Here are the Fairies to tell you what to do to keep healthy.

Fairies—Hurrah for the Crooked Man, for he is straightened, you know. Let's tell him how he can eat good food and keep his posture so.

(Milk, Eggs, Carrots, Green Vegetables)

Milk Fairy—I am the milk fairy. You should drink at least four glasses of milk a day. Here is my sister; she will tell you what else to eat.

Egg Fairy—"E" is for eggs, which the hens lay. Eat at least one a day. Here are vegetable fairies, who will give you energy.

Carrot Fairy—All grown-ups, and children too, know me and ought to like me. I will make your bones strong. My friend, green vegetables, also helps.

Green Vegetables—Yes, I do help. All the children know me and sometimes eat me raw. I build up nearly every part of the body. And now I will introduce you to my friend, Play Fairy.

Play Fairy—I can help you to grow strong and well. If you will play out of doors every day in the bright sunshine and fresh air. And now before we go we will all sing a song.

(Song—Air "There Was a Crooked Man")

"If you will come and play
In the sunshine every day,
The roses in your cheeks
Will bright and lovely grow.
Out in the clean, fresh air
We'll romp without a care,
And laugh and skip together,
And well and cheerful grow."

(Curtain)

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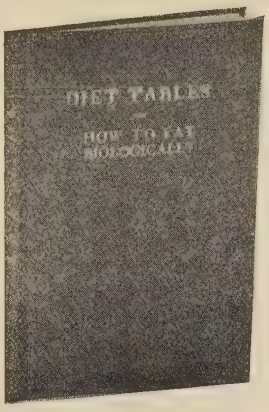

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Importance of Diagnosis and Treatment

(*Continued from page 29*)

E. Treatment.

To go into detail relative to the diagnosis and treatment of athletic injuries would cover a good sized volume. However, in order that this article may be of greatest help, I am going to skim over in a general way the general forms of treatment and to refer to some of the best books on the subject.

The treatment of athletic injuries takes us into the field of physiotherapy, a thorough knowledge of which is essential if we are to treat such injuries intelligently. This term implies the proper application of physical agents to assist nature in making a more rapid recovery. The following modalities are recommended:

1. **The radiant light.** By this I do not mean the ordinary infra red generator, but one which will combine the proper amount of white light in order that we get good penetration of the rays into tissues.

2. **The bakers.** These are merely infra red generators, and have a field of usefulness.

3. **The whirlpools.** If constructed properly for arm and leg use, these have a wide field of usefulness and are extremely valuable where a part is swollen and painful, which together with light massage are very efficient in re-establishing the circulation.

4. **The diathermy,** which means the production of deep heat within the tissues by means of an electrical current. In this way we are able to reach the deeper lying tissues than we would with the radiant light or whirlpool. It is a very valuable adjunct in the treatment of athletic injuries.

5. **The combination galvanic and sinusoidal machine** can be used in certain cases with telling effect, and will materially hasten recovery.

6. **Massage and muscle re-education.** A thorough understanding of this will work wonders in hastening healing.

7. **Taping and bandaging.** A good trainer or coach should know how to tape and bandage in order that the strain be taken off the injured tissues and the right amount of compression be made in recent injuries.

8. **Ultraviolet light,** air cooled, is a valuable adjunct in a training quarters, but should be prescribed by a physician.

9. **Protective devices.** To be able to protect weak and vulnerable points is a very necessary part of any coach's or trainer's equipment.

To become proficient in the application of the above modalities, I would advise every trainer or individual dealing in this field to take a thorough course in physical therapy.

By way of concluding, I hope that I have driven home the importance of securing an accurate diagnosis in all questionable athletic injuries, which means that expert medical advice should be called in consultation and the right treatment immediately instituted. Finally, may I again direct your attention to the necessity of securing a thorough knowledge in the field of physical therapy, without which you cannot treat athletic injuries intelligently.

BIBLIOGRAPHY

To familiarize yourself with what might be done with the above forms of treatment, and to create an interest in physical therapy, the following are a few books that will give you valuable information.

1. Cumberbatch, "The Essentials of Medical Electricity," published by C. V. Mosby & Sons.
2. Turrell, "The Principles of Medical Electricity and their Application," Oxford Press.
3. Grover, "High Frequency Practice," Electron Press.
4. Humphries, "Artificial Sunshine," Oxford Press.
5. Baruch, "An Epitome of Hydrotherapy," W. B. Saunders Co.
6. Mennell, "Massage, Its Principles and Practice," J. A. Churchill.
7. McKenzie, "The Action of Muscles," Hoerber & Sons.
8. Whitelocke, "Sprains and Allied Injuries of Joints," Oxford Press.

All of the above books may be obtained from the Chicago Medical Book Concern, 29 East Washington St., Chicago, Ill. In addition to the above, many fine practical suggestions may be obtained from Bullock's "Athletic Training Methods," and Dr. Billick's "Trainer's Bible."

Psychology in Officiating

(*Concluded from page 27*)

for aid from the sidelines, other than for such necessities as are needed. After an official has taken care of an injured player so that he can play again, the boy begins to look upon him not only as an official, but also as a friend, and then, when a decision is made it is the law, and there is no discussion.

Innumerable occasions such as I have described keep coming up in games, and the alert official can make use of them to good advantage. I feel I am right in stressing psychology as an exceedingly important factor in officiating, one that ranks along with courage, honesty, knowledge of the rules, and an understanding of the game.

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The "Pivot Play" in Basketball

(*Continued from page 23*)

the floor you turn, so as to continue to face the ball. If the ball is out to your right your right foot will be closer to the basket. If the ball is passed across the floor to your left, then in facing the ball your left foot would be moved closer to the basket.

We shall presume that the ball is out to your left. Your guard must be a little to your left, to prevent a clear cut for the basket. When the passer makes his pass to you he will cut in front of and to your right. If you return the pass, you step back with the right foot and you are on your way to the basket for a rebound or return pass. If you only fake to return the pass and want to shoot, then step away from the basket. This involves the mechanics of our straight pivot, with the left foot as the pivot foot. If you fake a pass and want to dribble in for a shot, then the mechanics of the reverse pivot are involved. As you fake to return the pass, you step back towards the basket with your right foot. Using the right foot as the pivot foot and going to your left, the ball must leave your hands before the left foot hits the floor.

In the above case you must also consider the possibility of the man cutting from the right side of the floor. If you fake to the man coming from the left, then you have stepped back with your right foot. The man coming from the right makes the play similar to the cross-buck in football. If you fake to pass it to him and wish to dribble, you must pivot on your right foot to the right, and the ball must leave your hands before the left foot hits the floor. There is always the chance to pass back to mid-floor for a long shot, or to pass back to a teammate who can start the offensive anew.

When the pivot man receives the ball from the left, it is advisable for him to emphasize keeping his left foot in contact with the floor. If he wants to keep possession of the ball his left foot will be his pivot foot. If he passes to either cutter, he will pivot on his right foot and cause passive obstruction. If the pivot man receives the ball from the left, he will use his right foot as the pivot foot preceding dribble towards the basket.

When you receive the pass from the right, your right foot is closer to the basket. To retain possession of the ball for a shot or pass back to defensive territory, use the right foot as pivot foot in a straight pivot. To pass to an incoming teammate pivot on the left foot to cause passive obstruction. To fake passes and dribble in, use the left foot as the pivot foot, as in the reverse pivot, and have the ball leave the hands before the right foot hits the floor.

The Officiating Angle

The officials in the past have generally given the offense the benefit of any doubt as to a foul. The defense at the foul line has been the exception. The law of the game prohibits bodily contact, yet defensive men persist in creating contact with pivot men. I have seen defensive men laying all over a pivot man and no fouls called. Also, I have witnessed defensive men charging away from the basket and holding the pivot man to prevent a reverse to the basket. These are examples of illegally breaking up the pivot play.

In addition to the above there are other disadvantages imposed upon the pivot man. I have seen the pivot man make a return pass and have a foul called on him because an opponent charged him from the rear. On a pass back, with the pivot man remaining

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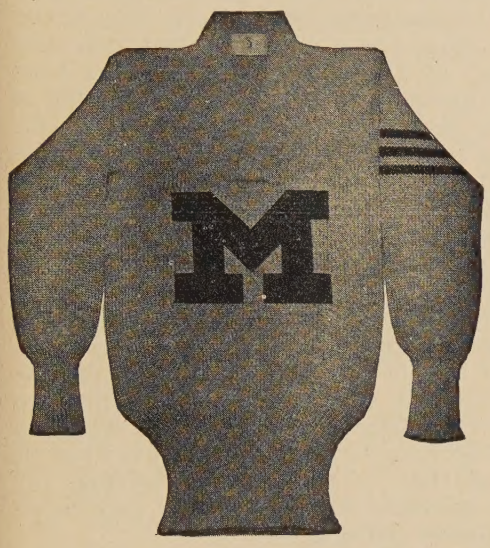

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still, I have seen fouls called on him for blocking. In connection with the abuses of the pivot man, I have written Mr. Oswald Tower, Editor of the Joint Rules Committee, as follows: "Has the defense any right to create bodily contact with the pivot man standing still? Can a foul be called on the pivot man moving towards his basket, if he is charged from the rear? Can a foul be called because a man passes back and stands still?"

My opinion is emphatically that the defense has no right to create bodily contact with a man standing still. Mr. Tower writes as follows: "In reply to your letter of August 31st, 1928, I am glad to give you my views concerning blocking. I quite agree with you that the pivot man often gets the small end of the interpretation. The tendency is growing to penalize for blocking a man who has been or is playing the ball, when he happens, intentionally or not, to insert himself between his opponent and the ball. Admitting that such insertion is usually premeditated, I have always contended that an official is rarely justified in penalizing it because, when cleverly executed, the player in question merely takes a position on the floor to which he is entitled. If this positions happens to be between his opponent and the ball, why should he be denied the right to take that position? My feeling is that the defense has been outwitted in such cases and that to penalize the offense for blocking amounts to rewarding a slow-moving, flatfooted defense.

"The foregoing covers the general proposition and applies to cases in which there is no personal contact. If personal contact takes place, the foul is as likely to be on the defensive player as on the offensive player. If the latter tries to cut off the approach of an opponent who is in motion, and in so doing causes contact, obviously he commits a foul. But if he has taken a position at the foul line with his back to the basket, as in your first case, and has caused no contact in taking this position, it is certainly illegal for his opponent to make contact. Moreover, after returning the pass to a teammate, he has a right to turn to face the basket, or to start toward the basket, and any opponent who hits him from the rear is guilty of charging. In the third case, when he passes the ball back from the basket and then stands still he is within his rights. Why should he move out of the path of his opponent in a case like this?"

The Fundamentals of Corrective Work

(*Concluded from page 17*)

out fair posture, the strain of modern competition is not well born by the individual.

Coming, then, to a consideration of how changes in the posture might be brought about, experience has taught us that only through strong so-called concentric contraction or tetanus completely done and often-repeated, can we ever hope to achieve changes of the skeleton in a relaxed standing position of the body. These particular contractions should be given, of course, to the muscles that are too long, meaning, as a rule, the muscles on the convexity or extensor side of the joint: for example, in the case of the finger joints, to the extensors, unless the fingers are too straight, which is very rarely the case; or in a kyphosis to the muscles of the upper back; or in a lordosis to the muscles of the abdomen, etc.

In other words, correction of the posture of a joint involves the changing of the muscular balance that Dr. Goldthwaite of Boston refers to so frequently. By others it is also called the median position of the joint, by which we mean the position a joint occupies when all the muscles passing over the joint are relaxed and consequently the position of the joint is determined by so-called muscular tone and gravity.

Muscular tone is generally characterized as being the amount of pull exerted by a muscle on its attachments when no stimuli to which it can respond are brought to bear upon the fibers. The object of these concentric tetani would then be to change this median position in a proper direction by increasing the tone of the muscles on one side and relatively, at least, decreasing it on the other. As was aptly stated by one writer: "If you could only paralyze certain muscles for a week or two, you could obtain any outline of the human skeleton you wanted, inasmuch as the combined muscular pull or tone is practically the only determining factor here." To be sure, the bones are also connected by ligaments, but in the nature of things these must be very loosely applied, for inasmuch as they are practically inelastic and therefore very taut, application would result in no motion whatsoever, and it consequently would be useless to talk about posture. As a matter of fact, this happens in certain joints, for instance the sacro-ileac joint.

It would seem, perhaps, that muscular tone could be increased on one side of the joint and decreased on the other in various ways or with various kinds of contractions; static or excentric tetani, for instance. However, experience, the best teacher of all, has taught us that it is almost useless to expect results within a reasonable time unless we resort to completely concentric tetanus, often repeated and strenuously done on the proper side of the joint.

Stretching of the opponents would, of course not do any harm, but it will not reach the vital factor, which is increasing the tone of the muscles that are too weak; in other words, enabling them to more than hold their own in the constant struggle for supremacy between these various elastic bands called muscles.

The anatomical problem, then, becomes one of deciding just which muscles are too long, and the gymnastic problem one of deciding just in what way or how best to teach these muscles by proper activity or by concentric tetani. The first should be easy for anyone with sufficient myological information. The second, while simple in milder or more common cases, will often present almost insurmountable obstacles in some of the more unusual or serious cases.

A discussion of these various problems, however, will have to be deferred to a subsequent article.

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A CHRISTMAS SUGGESTION

You may have friends who do not know about the new magazine and who would enjoy receiving it for a Christmas present. Why not choose this inexpensive but very useful Christmas gift?

The Influence of Colleges and Universities on Health and Physical Education in the Public Schools

(*Concluded from page* 11)

Ohio college was asked why the institution he represents could not allow high school credit in physical education as one of the elective college entrance units, his reply was: "Why, we do not even give credit for college physical education. We require it, but no credit toward graduation is allowed." In another institution the statement was made that one hundred and twenty credits were required for graduation, however four physical education credits were allowed, consequently the total number of units totalled one hundred and twenty-four.

From the above statements it is obvious that the physical education program in many of the colleges and universities is not recognized as having educational value equal to that of most other subjects. This fact indicates a discrepancy somewhere, since the program of health and physical education has greater potential possibilities for the enrichment of education in its broader conception than almost any other subject. Just why we do not enjoy the enthusiastic support of general educators is not within the limits of this paper to consider, although we must all regret that this condition exists.

Assuming that the public school supervisor or special teacher of health and physical education has been properly trained, his success is very largely dependent upon the financial and moral support provided by the superintendent of schools. Innumerable examples could be cited to substantiate this statement. It is of great significance, therefore, that college students who will become superintendents of schools understand and appreciate the importance of health and physical education in the educative process at all age levels in the public schools. It is not very difficult to interest the average public school administrator in an athletic program of physical education if he himself has played on the varsity teams in college. It follows logically, therefore, that the superintendent of schools will be interested in promoting a well-rounded program of health and physical education in direct proportion to the breadth of vision that he has gained for this subject in his college classes.

Briefly, here are three ways in which you, the college directors, may be of service in promoting health and physical education throughout the whole school system.

1. By obtaining credit toward graduation for your required program of physical education.

2. By persuading your institution to allow health and physical education credit from the first grade high schools as one of the elective entrance units. (As previously stated, this is no more than is being done in many institutions for music and manual training.)

3. By creating an appreciation of the values of health and physical education among your students. This will encourage those who become public school administrators to provide the necessary facilities for this program. Public support will be increased also, since persons with a college education exercise considerable influence in the community.

To evaluate the past influence of health and physical education in colleges and universities in moulding a well-rounded public school program would be a task too great to attempt here. May I express the desire that you will continue to exercise effective leadership in the promotion of health and physical education.

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